

Classical Series

THE ELEKTRA OF SOPHOKLES





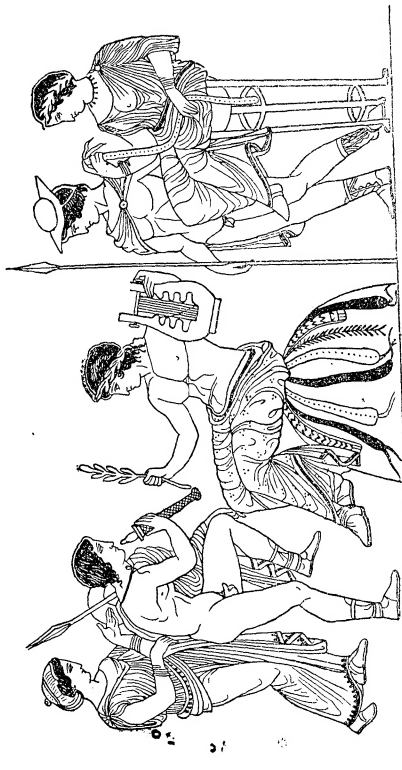


PLATE I.—ORESTES CONSULTS THE ORACLE AT DELPHI. (See p. xxviii.)



ΣΟΦΟΚΛΕΟΥΣ ΗΛΕΚΤΡΑ

THE

ELEKTRA OF SOPHOKLES

*WITH INTRODUCTION, NOTES, AND APPENDICES*

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## PREFACE

IN preparing this edition of the *Elektra* I have consulted, and am in varying degrees indebted to, those of Wunder, Wecklein, Jahn-Michaelis, and Campbell; but as will, I suppose, be the case with all future editors of Sophokles, my chief debt is due to Prof. Jebb's incomparable editions of the poet's works. Even where I have ventured to offer interpretations differing both from his and those of others, it has been in the exercise of a judgment which he has done much to form. Kaibel's interesting edition of the play came into my hands only after this book had gone to press. It was, however, a satisfaction to be able to note that his interpretations of vv. 86 f. and 610 f. were in agreement with those that had been given of these lines. The explanation of the vexed passage 1085 ff. is that which (right or wrong) I

have given to pupils for many years,—whence derived, I cannot say; but so far as is known to me, Kaibel's is the only edition in which it is to be found.

In the arrangement of the lyrics the schemes of J. H. H. Schmidt (*Die antike Compositionslehre*) have been followed.

M. A. B.

CAMBRIDGE, *April* 1901.

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## INTRODUCTION

### The Story

WHEN Agamemnon had gathered his great armada at Aulis, and was about to sail for Troy, he was detained by a calm, which prevailed for many days. Upon being consulted as to the meaning and cause of this unlooked-for manifestation of the divine pleasure, Kalchas the seer declared that the absence of a favourable wind was due to the wrath of Artemis. Agamemnon, he said, while waiting at Aulis for the assembling of the host, had incurred the heavy displeasure of the goddess by killing a stag in her sacred demesne (cp. vv. 566 ff.); and before she would grant him a prosperous voyage he must slay one of his own virgin daughters in compensation for the life of the beast (ἀντίσταθμον τοῦ θηρός, 571). Agamemnon thereupon sent messengers to Mykenai, who brought back his daughter Iphigeneia, and he sacrificed her at Aulis to the offended goddess. Artemis now permitted favourable winds to blow, and the fleet sailed.

The siege of Troy lasted ten years. During the king's long absence his wife, Klytaimnestra, listened to the love-making of her husband's first cousin,

Aigisthos, son of Thyestes ; and the two plotted to murder Agamemnon upon his return. The crime was committed on the very day that he reached his home ;<sup>1</sup> and the fatal blow was struck by Klytaimnestra herself, Aigisthos assisting. As the king sat at meat in his own hall (according to the version of the story followed by Sophokles), she clove his skull with an axe. The *Odyssey* also (11. 408 ff) makes the **μέγαρον** the scene of the crime ; but the actual murderer is Aigisthos :—

οὔτε μ' ἀνάρσιοι ἄνδρες ἐδηλήσαντ' ἐπὶ χέρσου,  
ἀλλὰ μοι Αἰγισθεὸς τεύεας θάνατόν τε μόρον τε  
ἕκτα σὺν οὐλομένη ἁλόχῳ, οἴκόνδε καλέσας,  
δειπνίσσας, ὥς τίς τε κατέκτανε βοῦν ἐπὶ φάτνῃ.

According to Aischylos, Klytaimnestra murdered Agamemnon in a bath, after flinging over him a large robe (*Ag.* 1382 ff., where she herself describes the deed) :—

ἄπειρον ἀμφίβληντρον, ὥσπερ ἰχθύων,  
περιστιγίζω, πλοῦτον εἵματος κακόν.  
παῖω δέ νιν δῖς· κὰν δυοῖν οἰώγμια  
μεσῆκεν αὐτοῦ κῶλα· καὶ πεπτωκότι  
τρίτην ἐπενδίδωμι, τοῦ κατὰ χεονός  
"Αἶδου νεκρῶν σωτῆρος εὐκταίαν χάριν.

At the time of his death Agamemnon had living (as appears from vv. 157 ff. of our play) three daughters, Elektra,<sup>2</sup> Chrysothemis, and Iphianassa,

<sup>1</sup> According to Pind. *P.* ii. 32 *θάπεν . . Ἀτρεΐδας | ἔκων χρόνῳ κλυταῖς ἐν Ἀμύκλαις*. And so Stesichoros. "According to O. Müller, Amyklai was the old capital of the Pelopidai, and the same city that Homer calls Lakedaimon" (Gildersleeve). Homer and the tragedians make Mykenai the place of the murder. Orestes became king of Lakedaimon : hence *Δάκωνος Ὁρέστα* Pind. *P.* ii. 16.

<sup>2</sup> Homer knows nothing of Elektra ; in *Il.* 9. 145 the daughters are *Χρυσόθεμις καὶ Λαοδίκη καὶ Ἰφιάνασσα*. According to Aelian (circ. A.D. 130), a lyric poet Xanthos, who preceded Stesichoros

and a son, Orestes, who must have been more than ten years old. Since the boy's life was no doubt in immediate danger (for usurpation of the throne formed part of Aigisthos' project), Elektra<sup>1</sup> at once and secretly dispatched him, under the care of a trusted servant,<sup>2</sup> to the court of Strophios, king of Krisa, near Delphi, who was a faithful friend of the dead king. The sisters remain at Mykenai. As Sophokles tells the story, Chrysothemis and Iphianassa, though their better nature rebels, accept the situation, and live happily enough in the favour of their mother and Aigisthos. Elektra's character is wholly different. Such a compromise is to her unintelligible. A deep and ineffaceable love for her murdered father makes it impossible for her to live amicably with the guilty pair, whom she loads with reproaches; and a no less strong sense of the demands of justice has centred every hope of her lonely life on the dream of vengeance. Isolated in her devotion to the dead, and her sorrow-burdened heart daily wounded by the insolent joy of triumphant wickedness, she has nothing left to live for but the coming of Orestes, who will exact from the faithless wife and her cowardly companion the full penalty of blood for blood. For seven joyless years this one hope braces her to endure both the horrors of the

stated that the Argives changed Laodike's name to Elektra because she remained unmarried (*ἄλεκτρος*). This is, of course, absurd. The word means 'shining' (cp. *ἡλέκτωρ*). But the statement points to a Doric origin for the name (*Ἀλέκτρα*), and consequently for the important part in the story which Elektra assumes in the 5th century (see on v. 10). Xanthos may have been right in identifying Elektra with Laodike.

<sup>1</sup> Elektra was some years older than Orestes.

<sup>2</sup> Agamemnon's herald, Talthybios, in the older versions of the story; the Paidagogos of our play.

household of which she has no choice but to form a part, and also an accumulation of contumelies and outrages under which a less heroic nature must have been crushed. Her out-spoken reproaches, delivered with no effort at self-control and without disguise of the loathing and contempt which embitter her heart, have provoked retaliation. She has been made practically a prisoner in the palace, and though a king's daughter, is compelled to perform the offices of a menial. In respect of lodging, food, and clothing, her lot is indistinguishable from that of a slave indeed. Aigisthos treats her with the brutality of the *bourreau* that he is, and her mother's violence has proceeded even to blows.

Our play (which justly bears Elektra's name, since the sorrows of Elektra are its real subject) opens with the dawning of the day which, though for one dark hour it plunges her into the very abyss of despair, is to crown her constancy with its long looked-for reward.<sup>1</sup>

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If we would derive the fullest enjoyment possible from this fine drama, we must feel complete sympathy with Elektra. It has been objected by some that she is hard and unamiable. But it should be remembered that we have not here the normal Elektra, but Elektra embittered and unhinged by years of unshared sorrow and cruel treatment, and exasperated by continual conflict. Under the stress of her overwhelming sufferings she has well-nigh lost her reason. For such an one we have no severe

<sup>1</sup> We may suppose Elektra to have been about twenty-five years of age at the time of the action of the play.

word ; we are moved to pity. We can even forgive her the fierce cry, *παῖσον, εἰ κοῒνεις, διπλᾶν* (1415). That the true Elektra was gentle, tender-hearted, loving, and loveable, appears sufficiently from the play. Her seeming hardness is due to the very strength of her affections.

### Analysis of the Play

1-120. *Prologos*.—The scene is laid before the royal palace at Mykenai. Orestes enters, accompanied by his friend Pylades, the son of Strophios, and the Paidagogos. The latter is the faithful servant into whose hands Elektra had given the boy Orestes on the day of Agamemnon's murder. The old man points out to Orestes the chief features of the scene, and then urges him to arrange his plan of action with Pylades at once, for there is no time for delay.

Orestes sets forth his plan, which is as follows. The Paidagogos is to go to the palace pretending that he bears a certain message from the Phokian prince Phanoteus, who is a friend of Aigisthos and Klytaimnestra. The message is that Orestes has been killed in a chariot-race at the Pythian games in the plain of Krisa. After a space Orestes and Pylades will present themselves, declaring that they are Phokians sent by Strophios, and bearing an urn supposed to contain the ashes of the dead Orestes, which they are bringing home for burial.

A woman's voice in lamentation is now heard from within the palace. Orestes wonders whether it may be Elektra's, and would wait and listen. The old man, however, will hear of no delay. He bids the other two proceed at once to make offerings at Agamemnon's tomb (which is in the neighbourhood), in order to secure success in their enterprise. All three then leave the scene.

At v. 86 Elektra comes out of the palace and delivers a *εἰρηνος ἀπὸ σκηνῆς*. 'O pure sun-light and free-blowing air, how often, when the dark night has passed, have ye listened to my lamentations. In what misery I spend my nights, my couch knows ;—how I ever mourn my ill-fated father, killed, not by the foeman in a foreign land, but by my mother and her paramour, who felled him with an axe as wood-cutters fell an oak. And no syllable of sorrow for his piteous end breaks from any lips save mine. But I will never cease my plaints. So long as I look on the tingling stars by night or the light of day, like the nightingale that bemoans her lost darling, here, before the palace doors, will I cry aloud for all to hear. O all ye powers of the underworld, whose office it is to punish the murderer and the adulterer, come and avenge my father's slaying ; and send to me my brother, for the burden of my grief is heavier than I can bear alone !'

121–250. *Parodos*.—The Chorus, consisting of Mykeanean women who sympathise with Elektra, now enter. They sing alternately with Elektra, so that the *Parodos* takes the form of a *κομμός* (see p. xxvii.).

*Cho*. Wilt thou never cease to mourn for thy cruelly murdered sire ? My curse upon the murderer !

*El*. I thank you for your sympathy ; but I can never hold my peace. Pray, leave me to my ravings.

*Cho*. Thou canst not bring back the dead, and thou art killing thyself for naught.

*El*. 'Tis fools forget their dead. My heart approves the bird that ever bewails the lost Itys, and Niobe, whose grief turned her into stone.

*Cho*. Thou art not the only sufferer. Think of thy sisters and Orestes.

*El*. My tearful days are spent in waiting for his return. But he forgets ; he promises to come, but he comes not.

*Cho*. Have courage. Zeus doth not forget ; thou must

bide his time. And thy brother forgets not; nor the god that reigns by Acheron.

*El.* Despair kills me. I pine away, lonely and friendless: and they treat me like a slave.

*Cho.* Piteous was Cassandra's cry, and piteous thy father's at his slaying. 'Twas the work of Guile and Lust, whether god or man contrived it.

*El.* O day of all most hateful! O night and banquet horrible! Those murdering hands took my life too. May the curse of heaven be on them!

*Cho.* Hush; thou dost but make fresh misery for thyself. 'Tis ill warring with the strong.

*El.* There is the cause, the horrible cause. I know my unforgiving spirit; but I will not hold my peace until I die. Would any whose heart is right approve my silence? Nay, leave me to my laments, for my sorrows are past all healing.

*Cho.* Nay, I spoke in kindness. I would not have thee breed trouble upon trouble.

*El.* Is it good to neglect the dead? If any say that, I would not have their praise. I will never clip my sorrow's wings. For if he is to lie in his grave mere dust and nothingness, and they are not to pay the price for this, good-bye to reverence for god or man.

251-471. *First Episode.*—The Chorus repeat that they spoke but for Elektra's good, and add that they will follow her guidance. Elektra then asks their indulgence; for the state of things in the house is more than any true-hearted daughter could endure. Her mother is her bitter foe; she must live with her father's murderers, and submit to their domination. She must see Aigisthos sitting in her father's place, arrayed in her father's robes, and living with her father's wife, who triumphs in her own infamy. She herself may not even weep for all this, save in secret, lest the sight of her grief call forth abuse and cursing from her mother. At times Klytaimnestra hears a rumour of Orestes' return, and then reviles her

for having saved her brother's life. In all this the coward Aigisthos bears his part ; and still Orestes does not return to punish and revenge.

The Chorus, after being assured that Aigisthos is away from the palace, ask what news Elektra has of Orestes. Elektra replies that he is ever promising to come, but still delays. They bid her still hope.

Chrysothemis now enters, bearing funeral offerings in her hands. She expresses surprise to find Elektra again publishing her griefs abroad and unable to learn wisdom by experience. She admits that she herself is distressed by the state of things at home, and that Elektra has right on her side ; but adds that if a silent tongue is the price of freedom, she prefers to pay that price.

Elektra retorts that it is strange Chrysothemis should forget her father and heed her mother. She bids her openly choose one side or the other, and abandon a behaviour that is as cowardly as it is wrong. She herself would gain nothing by submission, and at least she honours the dead. Chrysothemis may keep her luxuries ; her own sole stay shall be that she does not yield. 'Do thou be known as thy mother's daughter ; it will give thee an evil name abroad.'

The Chorus advise concession on both sides. Chrysothemis declares that she is accustomed to Elektra's moods, and would not have addressed her at all, had she not some terrible news to communicate. If Elektra will not mend her ways, Aigisthos and Klytaimnestra are about to deliver her to a living death, by imprisonment in a sunless dungeon at a distance from the palace. Elektra hails departure from such a household as a relief. 'Then I will go upon my errand,' replies Chrysothemis. Upon inquiry as to the nature of this errand, it appears that the offerings are for Agamemnon's tomb, sent by Klytaimnestra, who has been alarmed by a dream concerning him. Chrysothemis does not know all the circumstances, but she knows thus much :—Klytaimnestra



has dreamed that Agamemnon came from his grave and visited her again. He planted his sceptre in the ground by the hearth, and from it sprang a tree which overshadowed all the land of Argos.

Upon hearing this dream, Elektra is filled with fresh and confident hope, and her manner towards Chrysothemis becomes at once gentle and affectionate. She implores her to fling away or hide offerings which, coming from Klytaimnestra, can only be a shocking insult to the dead. 'Take, rather, a tress of thy hair and mine, and this my poor girdle, and offer them ; and fall down and pray that our father will come and help us, and that Orestes may return to achieve his vengeance. Thus, sister, wilt thou serve thyself and me, and the dear father of us both !' Chrysothemis is touched, and yields. She at once departs upon her mission, only begging the Chorus to say nothing of what they have heard. Elektra still remains upon the scene.

472-515. *First Stasimon*.—'If my heart is a true seer, Justice will come to work vengeance, and that soon, my child. Agamemnon doth not forget ; the axe that struck him doth not forget. The Fury, in stealthy might and with many hands to help, will punish the guilty lovers. Surely this dream will be fulfilled, or visions and divinations are naught. Ah, chariot-race of Pelops of long ago, the curse sprung of thee has never ceased to brood upon the land. For since Myrtilos was flung into the sea, trouble and violence have never departed from this house !'

516-1057. *Second Episode*.

1. (*First Scene*, 517-659).—Klytaimnestra enters from the palace to make offerings and a prayer to Apollo, whose statue stands before the house. She is annoyed to find Elektra out of doors, and her greeting recalls that of Chrysothemis :—'Again, it seems, thou art ranging abroad, because Aigisthos is not here to restrain thee from public discrediting of thine own house.' Elektra's

perpetual reproaches, she declares, are unfair ; the killing of Agamemnon was a simple act of justice,—a deserved retribution for the sacrifice of her daughter Iphigeneia. Why could not one of Menelaos' children have been offered, seeing that Helen was the prime cause of the great enterprise ? 'No, it was the act of an unfeeling and heartless father, and I glory in what we did.'

Elektra replies, 'To-day, at least, it is not I who have begun the quarrel. May I speak in my father's defence ?' Klytaimnestra gives permission, and Elektra proceeds. 'Thou confessest to murdering my father : could any admission be more shameful ? And the motive was not justice, but passion for Aigisthos. The sacrifice at Aulis was made unwillingly and under dire compulsion. My father chanced to start a stag in the demesne of Artemis ; uttering some boastful expression he shot an arrow, and killed the animal. The goddess was angered, and demanded in compensation from my father his daughter's life. He had no choice but to comply. Thou hadst no right to murder him for this ; or, if thou hadst, thy plea recoils upon thyself. Thou, in thy turn, owest blood for blood. But the plea is false ; else why dost thou live with thy fellow-murderer, and become the mother of his children, driving out thy lawful offspring ? My life is one of misery ; Orestes is an exile. Thou hast often accused me that I am rearing him to avenge thy crime ; that is my wish. Proclaim me, then, if thou wilt, as disloyal and petulant and shameless ; for if I am all this, I am indeed my mother's daughter.'

The Chorus remark that Elektra has lost her temper, and that Klytaimnestra is unjust to her. Klytaimnestra asks what consideration Elektra deserves. The scene proceeds with mutual recriminations, until at last Klytaimnestra asks whether Elektra will not be silent and allow her mother to offer her prayer to Apollo in peace. Elektra replies that she will not utter another word. The queen then, in vague terms, prays Apollo to

avert from her any evil issue of her dream, and that the course of her present happiness and prosperity may continue.

2. (*Second Scene*, 660–803.)—The Paidagogos now enters. He represents himself as an envoy from Phanoteus, who has sent him with what he supposes will be welcome news, viz. that Orestes has been killed in a chariot-race at the Pythian games. Others, he says, follow him, bringing the young man's ashes home for interment. The queen hears the message with a joy that is only for one instant clouded by a pang of natural grief. She at once recovers herself, and openly expresses satisfaction that at last she is secure from the vengeance threatened by this unnatural son, and that 'this girl's threats' will trouble her no more.

(There is no situation in the play more affecting and more truly tragic than this, when Elektra's hopes, which have just been raised to the highest pitch by the hearing of Klytaimnestra's dream, are, with a cruel suddenness, dashed to the ground and, as she believes, slain once for all. For the fate of Aigisthos we have no compassion, and little for Klytaimnestra's, while we are spared the horror of witnessing the actual deed of matricide; but in the tragedy of Elektra's soul, as this sharp sword pierces her to the heart, there is that which might move to tears.)

Elektra utters a cry of anguish, and calls upon Nemesis to punish her mother's words. After some cruel taunting, Klytaimnestra withdraws with the messenger into the palace.

3. (*Third Scene*, 804–870.)—Elektra bids the Chorus mark her mother's exultation, and then gives utterance to the despair that now fills her heart. 'O Orestes, my dearest, thy death is death to me; for thou hast plucked from me my last hope. Whither can I go? My father is gone, and thou art gone, and I am left alone. Once more must I be the menial of my father's murderers. Nay, I will live with them no more; I will lay me down

here at their gates, and if it dislikes them, let them kill me. Death would be a grace, for I have no wish to live.' With these words she sinks to the ground.

In the *κομμός* which follows (823-870), the Chorus endeavour to comfort Elektra, but she tells them they do but trample on her grief. 'Did not Amphiaraios perish,' they urge, 'through the treachery of a faithless wife?' 'Yea,' replies Elektra, 'but his son lived to avenge him, and Orestes has perished.' 'All men must die.' 'Yes, but do they die, entangled in reins that drag them, amid racing horse-hoofs, and that in a foreign land, far from the tears and last offices of a sister's love?'

4. (*Fourth Scene*, 871-1057.)—Chrysothemis enters with a hurried step, and radiant with delight. On Agamemnon's grave she had found flowers, fresh-poured offerings of milk, and a lock of hair; she is convinced that they were placed there by the hand of Orestes, and that he has at last returned. Elektra tells her the sad truth: Orestes is dead, and those offerings must be memorials of him, set there by the hand of some mourning friend. A bold resolve, half-formed in days gone by, but now matured in Elektra's desperate heart, is then disclosed. If Chrysothemis will assist, they will together kill Aigisthos with their own hands. She appeals affectionately to her sister to help in the praiseworthy deed; it will bring them honour and renown, while it is their only means of escape from the murderers' oppression.

Chrysothemis regards the project as a fresh proof that her sister has lost her reason. They would only perish in the attempt, or be condemned to a life-long imprisonment worse than death. She implores Elektra to abandon her frantic purpose, but in vain; Elektra declares that, since it must be so, she will do the deed unaided. After a discussion marked by bitterness on both sides, Chrysothemis, with a last word of warning, enters the house.

1058–1097. *Second Stasimon.*

‘The birds of the air forget not those to whom they owe their life and nurturing ; why do we mortals forget ? But we go not long unpunished. O voice that piercest to the dead, cry out to Agamemnon the piteous dishonours of his house.

‘All is amiss in the home, and the two sisters are at strife. Elektra braves the storm alone, ready to perish, noble maid, if she might but slay her house’s double curse.

‘The noble-born have noble hearts, and scorn dishonour. And such art thou my child, who, choosing sorrow for thy portion, so usest misery as to win for thyself twofold praise, as wise, and the noblest of daughters.

‘May I yet see thee triumphant o’er thy foes ; for out of suffering thou hast reaped glory by thy pious heart.’

1098–1383. *Third Episode.*

1. (*The Recognition*, 1098–1287.)—Orestes and Pylades enter, followed by attendants, one of whom carries an urn covered by a veil. Orestes inquires for the house of Aigisthos, and asks whether one of those before him will announce the arrival of his company. The Chorus point to Elektra as the most fitting person to do this. Orestes begs her to announce the arrival of strangers from Phokis. ‘Ah,’ she cries, ‘ye bring the proofs of what we heard !’ Orestes replies ‘We bring in an urn the ashes of Orestes.’ Elektra asks that the urn may be given to her, and Orestes bids the attendants to comply ; adding, ‘no doubt she is a friend or relative.’ Elektra then breaks out into bitter lamentation over her lost brother. She wishes she had died before she sent him forth in his radiant boyhood, only to receive him back like this. If he had died with his father, at least she would have been near, and her hands would have prepared his body for the pyre. She recalls her early care for him, and the closeness of their affection ; he was always her darling rather than his mother’s, and for him ‘sister’ always meant Elektra.

And now a single day has killed all the bright promise of his boyhood,—has killed the hope that he would one day avenge his sire. She concludes with a passionate outburst of great beauty and most touching pathos. ‘O my dearest, thou hast slain me! Thou hast slain me, my brother! Therefore receive me then into this thy house; take unto thy nothingness the nothing that I am, that henceforth I may dwell with thee in the world below. For indeed when thou wast on earth we shared alike; and now I long to die and share thy tomb.’

Orestes can no longer restrain himself. He asks if it is possible that she is the princess Elektra; and when she assents, surprises her by an expression of his sorrow for her trouble. The dialogue which follows, and which leads up, step by step, to the recognition, is constructed with rare skill, and is work of exceptional artistic beauty. Orestes asks many questions concerning his sister’s condition and sufferings, until at last she is led to exclaim, ‘Thou art the first that ever pitied me.’ ‘I am the only one,’ he replies, ‘whom thy sorrows grieved even ere I came.’ These words startle her into asking whether he is some kinsman. He asks if the Chorus may be trusted; if so, he will answer. Assured of their loyalty, he requests Elektra to give him back the urn. She will not; but he insists, and at last gently takes it from her. She cries, ‘Oh, woe is me for thee, Orestes, if I am not to give thee burial!’ To her amazement, he tells her that these are not fitting words for her to utter; and at last, in answer to further questions, declares that the urn does not contain Orestes’ ashes. ‘Where is his tomb?’ she asks. ‘He has none. The living have no tomb.’ ‘What sayest thou, boy?’ ‘Nothing but what is true.’ ‘What, the man lives?’ ‘If I have life in me.’

Doubt is no longer possible, and Elektra folds her brother in her arms in a transport of the wildest joy.

2. (Α μέλος ἀπὸ σκηνᾶς, 1232–1287.)—Elektra gives expression to her enraptured delight with an extravagance

which her brother endeavours to control, lest she be overheard.

3. (*Last Preparations for the Vengeance*, 1288–1383.)—Orestes forbids all talk irrelevant to their great purpose, and warns Elektra that she must be careful lest Klytaimnestra read her secret in her radiant face. She promises obedience, and adds that, for very joy, she must present a tearful face before her mother. The Paidagogos now comes out of the house, and sharply rebukes their reckless behaviour. He bids Orestes and Pylades enter the house at once, assuring them that all within is well. The old man is made known to Elektra, who recognises and welcomes with delight the faithful servant whose loyalty has preserved their house. Orestes and Pylades, with the Paidagogos, now enter the palace for the slaying of Klytaimnestra. Elektra, after a brief prayer to Apollo Lykeios, follows them.

1384–1397. *Third Stasimon*.—‘Behold, Ares moves stealthily forward to vengeance. The Fury-hounds have passed within the doors. Not long will the vision of my soul remain unfulfilled.

‘The champion of the underworld enters his father’s house, bearing death in his hands. The son of Maïa guides him to his goal.’

1398–1510. *Exodos*.

1. (*The Slaying of Klytaimnestra*, 1398–1441, a κομμός.)—Elektra rushes out from the palace to inform the Chorus that the two avengers are about to do their work: the Queen is decking the urn for burial, and the two are standing by her side. Immediately Klytaimnestra’s shrieks are heard from within; she calls for Aigisthos, and pleads to her son for mercy. Then all is silence. Orestes and Pylades now come forth, and in answer to Elektra’s question, Orestes tells her that her mother’s overbearing spirit will insult her no more. At this moment Aigisthos appears in sight, and the two rush back into the house.

2. (*The Slaying of Aigisthos*, 1442–1510.)—Aigisthos enters, and with characteristic brutality asks Elektra where are the Phokians who have announced Orestes' death. She answers that they are within, 'for they have found a way to their hostess' heart.' He asks if he can see the body, and Elektra tells him that he can, and that it is no enviable sight. He bids her hold her peace and throw open the palace-doors. This she does, and the interior is disclosed. The two Phokians are seen standing one on each side of a corpse which is covered with a pall. Aigisthos bids a servant summon Klytaimnestra; Orestes answers, 'She is here.' Aigisthos now lifts the face-cloth, and, at the sight of Klytaimnestra, utters a cry of horror. He then recognises Orestes, and knows that his own end has come. A request for permission to speak is refused; and Orestes and Pylades drive him before them into the interior of the palace, that he may die in the hall where he slew Agamemnon. The Chorus, oppressed by a sense of the cost at which the house has at last bought peace, conclude the play with these words:—'O house of Atreus, how many have been thy sufferings, and how hardly hast thou come forth of them in freedom, made happy by the doings of this day!'

### Date of the Play

The *Elektra* is one of Sophokles' later compositions, and may be assigned to a date between 420 and 414 B.C. The *Elektra* of Euripides was probably produced in 413 B.C. It has been argued by v. Wilamowitz that the Euripidean play is the elder; but most critics hold the opposite view. The priority of the Sophoklean *Elektra* is convincingly maintained by Jebb in his Introduction, pp. lii. ff.



## Structure of the Play

1. **πρόλογος**, vv. 1-120 (with **ερῆνος ἀπὸ σκηνῆς**, 86-120).
2. **πάροδος**, in the form of a **κομμός**, 121-250.
3. **ἐπεισόδιον πρῶτον**, 251-471.
4. **στάσιμον πρῶτον**, 472-515.
5. **ἐπεισόδιον δεύτερον**, 516-1057 (with a **κομμός**, 823-870).
6. **στάσιμον δεύτερον**, 1058-1097.
7. **ἐπεισόδιον τρίτον**, 1098-1383 (with a **μέλος ἀπὸ σκηνῆς**, 1232-1286).
8. **στάσιμον τρίτον**, 1384-1397.
9. **ἔξοδος**, 1398-1510 (with a **κομμός**, 1398-1441).

These parts of a tragedy are defined by Aristotle as follows :—

**πρόλογος** : μέρος ὅλον τραγῳδίας τὸ πρὸ χοροῦ παρόδου, all that precedes the entrance of the Chorus.

**πάροδος** : ἡ πρώτη λέξις ὅλου χοροῦ, the first utterance of the whole Chorus (their ‘entrance-song’).

**ἐπεισόδιον** : μέρος ὅλον τραγῳδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, all that stands between complete choric songs.

**στάσιμον** : μέλος χοροῦ, τὸ ἄνευ ἀναπαίστου καὶ τροχαίου, a song of the Chorus employing neither anapaestic nor trochaic measures. (The name is in contrast to **πάροδος**, the **στάσιμον** being sung by the Chorus when *at their station* in the *ὄρχήστρα*.)

**κομμός** : θρῆνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς, a dirge in which the Chorus in the orchestra and the actors on the stage both bear their part (contributing alternate portions).

**ἔξοδος** : μέρος ὅλον τραγῳδίας μεθ’ ὃ οὐκ ἔστι χοροῦ μέλος, all that follows the last **στάσιμον**.

## Description of the Plates

PLATE I. From a Greek amphora found in Lucania, and now in the Naples Museum. Orestes, accompanied by Pylades, has come to consult the oracle at Delphi (cp. vv. 32 ff.). Apollo seated on the omphalos, which is decked with fillets (στέμματα), consecrates the sword of Orestes to its work by touching it with the stem of a branch of laurel. Orestes' left hand touches Apollo's knee in supplication. The bending of his own left knee is perhaps intended to suggest the posture of kneeling, an actual kneeling position having been regarded as unsuitable on artistic grounds. On the right is the Pythia, seated on the tripod. She wears a laurel-wreath, and holds in her hands a diadem which is to bind Orestes' victorious brows when he has performed his task. The rich ornamentation on the peplos of the female figure on the left, the bracelets, and the κεκρύφαλος on the head, show that this is Elektra; not, as some have thought, a handmaid of the priestess.

PLATE II. From a red-figured Attic vase of the first half of the 5th century B.C., found at Cervetri (Caere) in Italy, and now in the Vienna Museum. Orestes, who wears a corslet, is in the act of slaying Aigisthos, who is slipping from his throne—that throne of Agamemnon on which it maddened Elektra to see the usurper seated (cp. v. 267). A warning cry from Chrysothemis (the artist has given the name), who stands at his side with hands uplifted in alarm, has caused him to turn his head. He sees Klytaimnestra about to attack him with an axe, the axe that had slain Agamemnon (cp. *Cho.* 889 *δοίη τις ἀνδροκμήτα πέλεκυν ὡς τάχος*, 'the axe that slew my lord'). Her purpose, however, is frustrated by Talthybios, Agamemnon's trusty herald, who had saved Orestes in his boyhood, and has now returned with him

to assist in the deed of vengeance. He is the original of Sophokles' Paidagogos.

PLATE III. From a red-figured Attic vase of the 5th century B.C. (but of later date than the preceding), found at Volci in Etruria, and now in the Berlin Museum. It depicts the same scene as the preceding; but for some reason the artist has omitted the figure of Talthybios. The result is unfortunate; for though the dramatic effect is fine, it seems as though nothing could save Orestes from the blow which Klytaimnestra aims at him. The drawing here is distinctly superior to that of the Cervetri vase.

These two vases exhibit a version of the story older than that of Aischylos. It was probably, as Jebb shows, that adopted by Stesichoros, the lyric poet of Himera in Sicily (circ. 630–556 B.C.). One of his most famous poems was an Oresteia.

Note that on the Cervetri vase the name of Chrysothemis is spelt backwards, as also those of Aigisthos and Klytaim[n]estra on the Volci vase. Note, too, the antique forms of the letters and the absence of a separate letter for ē (η).

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΠΑΙΔΑΓΩΓΟΣ  
ΟΡΕΣΤΗΣ  
ΗΛΕΚΤΡΑ  
ΧΟΡΟΣ  
ΧΡΥΣΟΘΕΜΙΣ  
ΚΛΥΤΑΙΜΝΗΣΤΡΑ  
ΑΙΓΙΣΘΟΣ

The parts were played as follows :—

ELEKTRA by the Protagonist.

ORESTES  
KLYTAIMNESTRA } by the Deuteragonist.

PAIDAGOGOS  
CHRYSOTHEMIS } by the Tritagonist.  
AIGISTHOS

PYLADES is a κωφὸν πρόσωπον.



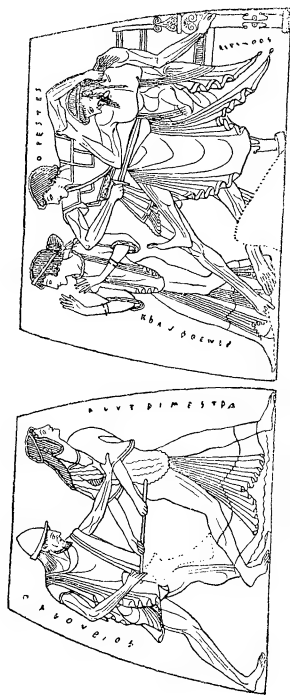


PLATE II.—THE SLAYING OF AIGISTHOS. (See p. xxviii.)

## ΣΟΦΟΚΛΕΟΥΣ ΗΛΕΚΤΡΑ

[Scene : an open place on the citadel of Mykenai, in front of the palace of the Pelopidai. There are images of Apollo Lykeios and other gods. Time: sunrise. From the side on the spectators' left (indicating arrival from a distance) enter ORESTES, PYLADES, and the PAIDAGOGOS. The first two wear χιτῶν and χλαμύς, with a πέτασος (either worn on the head or slung behind the back). The PAIDAGOGOS wears a χιτῶν and ἱμάτιον.]

ΠΑ. ὦ τοῦ στρατηγήσαντος ἐν Τροίᾳ ποτὲ  
Ἀγαμέμνωνος παῖ, νῦν ἐκεῖν' ἔξεστί σοι  
παρόντι λεύσσειν, ὦν πρόθυμος ἦσθ' αἰεί.  
τὸ γὰρ παλαιὸν Ἄργος οὐπόθεις τόδε,  
τῆς οἰστροπλήγος ἄλσος Ἰνάχου κόρης· 5  
αὕτη δ', Ὀρέστα, τοῦ λυκοκτόνου θεοῦ  
ἀγορὰ Λύκειος· οὐξ ἀριστερᾶς δ' ὄδε  
Ἦρας ὁ κλεινὸς ναός· οἳ δ' ἰκάνομεν,  
φάσκειν Μυκήνας τὰς πολυχρύσους ὀρᾶν,  
πολύφθορόν τε δῶμα Πελοπιδῶν τόδε, 10  
ὅθεν σε πατὴρ ἐκ φονῶν ἐγὼ ποτε  
πρὸς σῆς ὁμαίμου καὶ κασιγνήτης λαβὼν  
ἤνεγκα καῖξέσωσα καῖξεθρεψάμην  
τοσόνδ' ἐς ἥβης, πατρὶ τιμωρὸν φόνου.

νῦν οὖν, Ὀρέστα καὶ σὺ φίλτατε ξένων 15  
 Πυλάδῃ, τί χρὴ δρᾶν ἐν τάχει βουλευτέον·  
 ὥς ἡμῖν ἤδη λαμπρὸν ἡλίου σέλας  
 ἐῷα κινεῖ φθέγματ' ὀρνίθων σαφῇ  
 μέλαινά τ' ἄστρον ἐκλέλοιπεν εὐφρόνη.  
 πρὶν οὖν τιν' ἀνδρῶν ἐξοδοιπορεῖν στέγης,  
 ξυνάπτετον λόγοισιν, ὥς ἐνταῦθ' ἔμμέν, 21  
 ἵν' οὐκέτ' ὀκνεῖν καιρός, ἀλλ' ἔργων ἀκμή.

ΟΡ. ὦ φίλτατ' ἀνδρῶν προσπόλων, ὥς μοι σαφῇ  
 σημεῖα φαίνεις ἐσθλὸς εἰς ἡμᾶς γεγώς.  
 ὥσπερ γὰρ ἵππος εὐγενής, καὶ ἡ γέρων, 25  
 ἐν τοῖσι δεινοῖς θυμὸν οὐκ ἀπώλεσεν,  
 ἀλλ' ὀρθὸν οὖς ἵστησιν, ὡσαύτως δὲ σὺ  
 ἡμᾶς τ' ὀτρύνεις καὐτὸς ἐν πρώτοις ἔπει.  
 τοιγὰρ τὰ μὲν δόξαντα δηλώσω· σὺ δὲ  
 ὀξεῖαν ἀκοὴν τοῖς ἐμοῖς λόγοις διδούς, 30  
 εἰ μή τι καιροῦ τυγχάνω, μεθάρμοσον.  
 ἐγὼ γὰρ ἡνίχ' ἰκόμην τὸ Πυθικὸν  
 μαντεῖον, ὥς μάθοιμ' ὅτῳ τρόπῳ πατὴρ  
 δίκας ἀροίμην τῶν φονευσάντων πάρα,  
 χρῇ μοι τοιαῦθ' ὁ Φοῖβος ὦν πεύσει τάχα·  
 ἄσκειον αὐτὸν ἀσπίδων τε καὶ στρατοῦ 36  
 δόλοισι κλέψαι χεῖρὸς ἐνδίκους σφαγᾶς.  
 ὅτ' οὖν τοιόνδε χρησμὸν εἰσηκούσαμεν,  
 σὺ μὲν μολών, ὅταν σε καιρὸς εἰσάγῃ,  
 δόμων ἔσω τῶνδ', ἴσθι πᾶν τὸ δρώμενον, 40  
 ὅπως ἂν εἰδὼς ἡμῖν ἀγγείλῃς σαφῇ.  
 οὐ γάρ σε μὴ γήρα τε καὶ χρόνῳ μακρῷ  
 γυνῶς, οὐδ' ὑποπτεύουσιν ὧδ' ἡνθισμένον.  
 λόγῳ δὲ χρῶ τοιῶδ', ὅτι ξένος μὲν εἰ



Φωκεύς, παρ' ἀνδρὸς Φανοτέως ἦκων· ὁ γὰρ  
 μέγιστος αὐτοῖς τυγχάνει δορυξένων. 46  
 ἄγγελλε δ' \*ὄρκον προστιθείς ὁθούνεκα  
 τέθνηκ' Ὀρέστης ἐξ ἀναγκαίας τύχης,  
 ἄθλοισι Πυθικοῖσιν ἐκ τροχήλάτων  
 δίφρων κυλισθείς· ὧδ' ὁ μῦθος ἐστάτω. 50  
 ἡμεῖς δὲ πατρὸς τύμβον, ὡς ἐφίετο,  
 λοιβαῖσι πρῶτον καὶ κατατόμοις χλιδαῖς  
 στέψαντες, εἴτ' ἄψορον ἤξομεν πάλιν,  
 τύπωμα χαλκόπλευρον ἡρμένοι χεροῖν,  
 ὃ καὶ σὺ θάμνοις οἶσθά που κεκρυμμένον,  
 ὅπως λόγῳ κλέπτοντες ἠδεῖαν φάτιν 56  
 φέρωμεν αὐτοῖς, τοῦμὸν ὡς ἔρρει δέμας  
 φλογιστὸν ἤδη καὶ κατηνθρακωμένον.  
 τί γάρ με λυπεῖ τοῦθ', ὅταν λόγῳ θανῶν  
 ἔργοισι σωθῶ κἀξενέγκωμαι κλέος ; 60  
 δοκῶ μὲν, οὐδὲν ῥῆμα σὺν κέρδει κακόν.  
 ἤδη γὰρ εἶδον πολλάκις καὶ τοὺς σοφοὺς  
 λόγῳ μάτην θνήσκοντας· εἴθ' ὅταν δόμους  
 ἔλθωσιν αὖθις, ἐκτετίμηνται πλέον.  
 ὡς κἄμ' ἐπαυχῶ τῆσδε τῆς φήμης ἄπο 65  
 δεδορκότ' ἐχθροῖς ἄστρον ὧς λάμψειν ἔτι.  
 ἀλλ', ὦ πατρώα γῆ θεοί τ' ἐγχώριοι,  
 δέξασθέ μ' εὐτυχοῦντα ταῖσδε ταῖς ὁδοῖς,  
 σύ τ', ὦ πατρῶον δῶμα· σοῦ γὰρ ἔρχομαι  
 δίκη καθαρτῆς πρὸς θεῶν ὠρμημένος· 70  
 καὶ μή μ' ἄτιμον τῆσδ' ἀποστείλῃτε γῆς,  
 ἀλλ' ἀρχέπλουτον καὶ καταστάτην δόμων.  
 εἴρηκα μὲν νυν ταῦτα· σοὶ δ' ἤδη, γέρον,  
 τὸ σὸν μελέσθω βάντι φρουρῆσαι χρέος.

νὼ δ' ἔξιμεν· καιρὸς γάρ, ὅσπερ ἀνδράσιν  
μέγιστος ἔργου παντός ἐστ' ἐπιστάτης. 76

ΗΛ. (*within*) ἰὼ μοί μοι δύστηνος.

ΠΑ. καὶ μὴν θυρῶν ἔδοξα προσπόλων τινὸς  
ὑποστενούσης ἔνδον αἰσθέσθαι, τέκνον.

ΟΡ. ἄρ' ἐστὶν ἡ δύστηνος Ἥλέκτρα; θέλεις 80  
μείνωμεν αὐτοῦ \*κάπακούσωμεν γόων;

ΠΑ. ἤκιστα. μηδὲν πρόσθεν ἢ τὰ Λοξίου  
πειρώμεθ' ἔρδειν καπὸ τῶνδ' ἀρχηγετεῖν,  
πατρὸς χέοντες λουτρά· ταῦτα γὰρ φέρει  
νίκην τ' ἐφ' ἡμῖν καὶ κράτος τῶν δρωμένων.

[*Exeunt severally; the PAIDAGOGOS to the spectators' left, ORESTES and PYLADES to their right. Enter ELEKTRA from the palace. She wears a πέπλος ποδήρης, confined at the waist by a common girdle. Her clothing is poor and of a dark colour. She walks wearily; and her form is wasted, and her face pale and worn, as by years of misery.*]

#### ΣΥΣΤΗΜΑ

ΗΛ. ὦ φάος ἀγνὸν 86  
καὶ γῆς ἰσόμοιρ' ἀήρ, ὥς μοι  
πολλὰς μὲν θρήνων ῥῳδὰς,  
πολλὰς δ' ἀντήρεις ἦσθου  
στέρνων πληγὰς αἵμασσομένων, 90  
ὁπότεν δνοφερὰ νύξ ὑπολειφθη·  
τὰ δὲ παννυχίδων ἤδη στυγεραὶ  
ξυνίσασ' εὐναὶ μογερῶν οἴκων,  
ὅσα τὸν δύστηνον ἐμὸν θρηνώ  
πατέρ', ὃν κατὰ μὲν βάρβαρον αἶαν 95  
φοῖνιος Ἄρης οὐκ ἐξένισεν,

μήτηρ δ' ἡμῇ χῶ κοινολεχῆς  
 Αἴγισθος, ὅπως δρῶν ὑλοτόμοι,  
 σχίζουσι κάρα φονίῳ πελέκει·  
 κοῦδεῖς τούτων οἶκτος ἀπ' ἄλλης 100  
 ἢ 'μοῦ φέρεται, σοῦ, πάτερ, οὔτως  
 αἰκῶς οἰκτρῶς τε θανόντος.

ἈΝΤΙΣΤΙΧ.

ἄλλ' οὐ μὲν δὴ  
 λήξω θρήνων στυγερῶν τε γόων,  
 ἔς τ' ἂν παμφεγγεῖς ἄστρων 105  
 ῥιπᾶς, λεύσσω δὲ τόδ' ἡμαρ,  
 μὴ οὐ τεκνολέτειρ' ὥς τις ἀηδὼν  
 ἐπὶ κωκυτῷ τῶνδε πατρώων  
 πρὸ θυρῶν ἡχῶ πᾶσι προφωνεῖν.  
 ὦ δῶμ' Ἀΐδου καὶ Περσεφόνης, 110  
 ὦ χθόνι' Ἑρμῇ καὶ πότνι' Ἀρά,  
 σεμναί τε θεῶν παῖδες Ἑρινύες,  
 αἰ τοὺς ἀδίκως θνήσκοντας ὁρᾶθ',  
 αἰ τοὺς εὐνὰς ὑποκλεπτομένους,  
 ἔλθετ', ἀρήξατε, τείσασθε πατρὸς 115  
 φόνον ἡμετέρου,  
 καί μοι τὸν ἐμὸν πέμψατ' ἀδελφόν·  
 μούνη γὰρ ἄγειν οὐκέτι σωκῶ  
 λύπης ἀντίρροπον ἄχθος. 120

[A company of women, who form the Chorus, fifteen in number, enter the ὀρχήστρα from the spectators' right (as indicating arrival from the neighbourhood). They are women of Mykenai. They wear πέπλοι ποδῆρεις of various colours.]

στρ. α'

**ΧΟ.** ὦ παῖ, παῖ δυστανοτάτας  
 Ἥλέκτρα ματρός, τίν' ἀεὶ τάκεις ὦδ'  
 ἀκόρεστον οἰμωγὰν  
 τὸν πάλαι ἐκ δολερᾶς ἀθεώτατα  
 ματρὸς ἀλόντ' ἀπάταις Ἀγαμέμνονα 125  
 κακῇ τε χειρὶ πρόδοτον; ὥς ὁ τάδε πορῶν  
 ὅλοιτ', εἴ μοι θέμις τάδ' αὐδᾶν.

**ΗΛ.** ὦ γενέθλα γενναίων,  
 ἦκετ' ἐμῶν καμάτων παραμύθιον. 130  
 οἶδά τε καὶ ξυνίημι τάδ', οὐ τί με  
 φυγγάνει· οὐδ' ἐθέλω προλιπεῖν τόδε,  
 μὴ οὐ τὸν ἐμὸν στενάχειν πατέρ' ἄθλιον.  
 ἀλλ' ὦ παντοίας φιλότητος ἀμειβόμεναι  
 χάριν,  
 ἐᾷτέ μ' ὦδ' ἀλύειν, 135  
 αἰαῖ, ἰκνοῦμαι.

ἀντ. α'

**ΧΟ.** ἀλλ' οὐτοὶ τὸν γ' ἐξ Ἀΐδα  
 παγκοίνου λίμνας πατέρ' ἀνστάσεις οὔτε  
 †γόοις οὔτε λιταῖσιν·  
 ἀλλ' ἀπὸ τῶν μετρίων ἐπ' ἀμήχανον 140  
 ἄλγος ἀεὶ στενάχουσα διόλλυσαι,  
 ἐν οἷς ἀνάλυσίς ἐστιν οὐδεμία κακῶν.  
 τί μοι τῶν δυσφόρων ἐφίει;

**ΗΛ.** νήπιος ὅς τῶν οἰκτρῶς 145  
 οἰχομένων γονέων ἐπιλάθεται.  
 ἀλλ' ἐμέ γ' ἅ στυγέουσ' ἄραρεν φρένας,  
 ἅ Ἴτυν, αἰὲν Ἴτυν ὀλοφύρεται,

ὄρνις ἀτυζομένα, Διὸς ἄγγελος.  
 ἰὼ παντλάμων Νιόβα, σὲ δ' ἔγωγε νέμω  
 θεόν, 150  
 ἅτ' ἐν τάφῳ πετραίῳ  
 αἰαῖ δακρύεις.

στρ. β'

ΧΟ. οὔτοι σοὶ μούνα, τέκνον, ἄχος ἐφάνη  
 βροτῶν,  
 πρὸς ὃ τι σὺ τῶν ἔνδον εἰ περισσά, 155  
 οἷς ὁμόθεν εἰ καὶ γονᾶ ξύναιμος,  
 οἷα Χρυσόθεμις ζῶει καὶ Ἰφιάνασσα,  
 κρυπτᾶ τ' ἀχέων ἐν ἡβᾷ  
 ὀλβιος, ὃν ἄ κλεινὰ 160  
 γὰ ποτὲ Μυκηναίων

δέξεται εὐπατρίδαν, †Διὸς εὐφροني  
 βήματι μολόντα τάνδε γὰν Ὀρέσταν.

ΗΛ. ὃν γ' ἐγὼ ἀκάματα προσμένουσ', ἄτεκνος,  
 τάλαιν' ἀνύμφευτος αἰὲν οἰχνῶ, 165  
 δάκρυσι μυδαλέα, τὸν ἀνήνυτον  
 οἷτον ἔχουσα κακῶν· ὃ δὲ λάθεται  
 ὦν τ' ἔπαθ' ὦν τ' ἐδάη. τί γὰρ οὐκ ἐμοὶ  
 ἔρχεται ἀγγελίας ἀπατώμενον; 170  
 αἰὲ μὲν γὰρ ποθεῖ,  
 ποθῶν δ' οὐκ ἀξιοῖ φανῆναι.

ἀντ. β'

ΧΟ. θάρσει μοι, θάρσει, τέκνον· ἔτι μέγας  
 οὐρανῷ  
 Ζεὺς, ὃς ἐφορᾷ πάντα καὶ κρατύνει· 175  
 ᾧ τὸν ὑπεραλγῇ χόλον νέμουσα

μήθ' οἷς ἐχθαίρεις ὑπεράχθεο μήτ' ἐπιλάθου.  
χρόνος γὰρ εὐμαρὴς θεός.

οὔτε γὰρ ὁ τὰν Κρίσαν 180

βούνομον ἔχων ἀκτὰν

παῖς Ἀγαμεμνονίδας ἀπερίτροπος

οὔθ' ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσω.

**ΗΛ.** ἀλλ' ἐμὲ μὲν ὁ πολὺς ἀπολέλοιπεν ἤδη  
βίотος ἀνέλπιστος, οὐδ' ἔτ' ἀρκῶ. 186

ἄτις ἄνευ τεκέων κατατάκομαι,

ᾧ φίλος οὔτις ἀνὴρ ὑπερίσταται,

ἀλλ' ἀπερεῖ τις ἔποικος ἀναξία

οἰκονομῶ θαλάμους πατρός, ὧδε μὲν 190

ἀεικεῖ σὺν στολᾷ,

κεναῖς δ' ἀμφίσταμαι τραπέζαις.

στρ. γ'

**ΧΟ.** οἰκτρὰ μὲν νόστοις αὐδά,  
οἰκτρὰ δ' ἐν κοίταις πατρῷαις  
ὅτε οἱ παγχάλκων ἀνταῖα 195  
γενύων ὠρμάθη πλαγὰ.

δόλος ἦν ὁ φράσας, ἔρος ὁ κτείνας,

δεινὰν δεινῶς προφυτεύσαντες

μορφάν, εἴτ' οὖν θεὸς εἴτε βροτῶν

ἦν ὁ ταῦτα πράσσω. 200

**ΗΛ.** ὦ πασὰν κείνα πλέον ἀμέρα

ἐλθοῦς' ἐχθίστα δὴ μοι·

ὦ νύξ, ὦ δείπνων ἀρρήτων

ἐκπαγλ' ἄχθη,

τοὺς ἐμὸς ἴδε πατὴρ 205

θανάτους αἰκεῖς διδύμειν χειροῖν,

αἰ τὸν ἐμὸν εἶλον βίον  
 πρόδοτον, αἶ μ' ἀπώλεσαν·  
 οἷς θεὸς ὁ μέγας Ὀλύμπιος  
 ποῖνιμα πάθεα παθεῖν πόροι, 210  
 μηδέ ποτ' ἀγλαΐας ἀποναίατο  
 τοιάδ' ἀνύσαντες ἔργα.

ἀντ. γ'

ΧΟ. φράζου μὴ πόρσω φωνεῖν.  
 οὐ γνώμαν ἴσχεις ἐξ οἴων  
 τὰ παρόντ' οἰκείας εἰς ἅτας 215  
 ἐμπίπτεις οὕτως αἰκῶς ;  
 πολὺ γάρ τι κακῶν ὑπερεκτήσω,  
 σῇ δυσθύμῳ τίκτους' αἰεὶ  
 ψυχῇ πολέμους· τὰ δὲ τοῖς δυνατοῖς  
 οὐκ ἐριστὰ πλάθειν. 220

ΗΛ. δεινοῖς ἠναγκάσθην, δεινοῖς·  
 ἔξοιδ', οὐ λάθει μ' ὀργά.  
 ἀλλ' ἐν γὰρ δεινοῖς οὐ σχήσω  
 ταύτας ἅτας,  
 ὄφρα με βίος ἔχῃ. 225  
 τίνι γάρ ποτ' ἄν, ὦ φιλία γενέθλα,  
 πρόσφορον ἀκούσαιμ' ἔπος,  
 τίνι φρονοῦντι καίρια ;  
 ἄνετέ μ' ἄνετε, παράγοροι.  
 τάδε γὰρ ἄλυτα κεκλήσεται, 230  
 οὐδέ ποτ' ἐκ καμάτων ἀποπαύσομαι  
 ἀνάριθμος ὧδε θρήνων.

ἐπωδ.

ΧΟ. ἀλλ' οὖν εὐνόϊα γ' αὐδῶ,

μάτηρ ὥσεί τις πιστά,  
μὴ τίκτειν σ' ἄταν ἄταις. 235

**ΗΛ.** καὶ τί μέτρον κακότητος ἔφν; φέρε,  
πῶς ἐπὶ τοῖς φθιμένοις ἀμελεῖν καλόν;  
ἐν τίνι τοῦτ' ἔβλαστ' ἀνθρώπων;  
μήτ' εἶην ἔντιμος τούτοις  
μήτ', εἴ τῳ πρόσκειμαι χρηστῷ, 240  
ξυνναίοιμ' εὖκληλος, γονέων  
ἐκτίμους ἴσχουσα πτέρυγας  
ὀξυτόνων γόνων. 243  
εἰ γὰρ ὁ μὲν θανὼν γὰρ τε καὶ οὐδὲν ὦν  
κείσεται τάλας, οἱ δὲ μὴ πάλιν  
δώσουσ' ἀντιφόνους δίκας,  
ἔρροι τ' ἂν αἰδῶς ἀπάντων τ' εὐσέβεια  
θνατῶν. 250

**ΧΟ.** ἐγὼ μὲν, ὦ παῖ, καὶ τὸ σὸν σπεύδουσ'  
ἅμα  
καὶ τοῦμὸν αὐτῆς ἦλθον· εἰ δὲ μὴ καλῶς  
λέγω, σὺ νίκα. σοὶ γὰρ ἐψόμεσθ' ἅμα.

**ΗΛ.** αἰσχύνομαι μὲν, ὦ γυναῖκες, εἰ δοκῶ  
πολλοῖσι θρήνοις δυσφορεῖν ὑμῖν ἄγαν. 255  
ἀλλ' ἢ βία γὰρ ταῦτ' ἀναγκάζει με δρᾶν,  
σύγγνωτε. πῶς γάρ, ἥτις εὐγενὴς γυνή,  
πατρῷ ὀρώσα πήματ' οὐ δρώῃ τάδ' ἄν,  
ἀγὼ κατ' ἡμαρ καὶ κατ' εὐφρόνην αἰεὶ  
θάλλοντα μᾶλλον ἢ καταφθίνονθ' ὀρώ; 260  
ἦ πρῶτα μὲν τὰ μητρός, ἣ μ' ἐγείνατο,  
ἔχθιστα συμβέβηκεν· εἶτα δώμασιν  
ἐν τοῖς ἐμαυτῆς τοῖς φονεῦσι τοῦ πατρὸς  
ξύνειμι, κακ τῶνδ' ἄρχομαι, κακ τῶνδ' μοι



λαβεῖν θ' ὁμοίως καὶ τὸ τητᾶσθαι πέλει.  
 ἔπειτα ποίας ἡμέρας δοκεῖς μ' ἄγειν, 266  
 ὅταν θρόνοις Αἰγισθον ἐνθάκουντ' ἴδω  
 τοῖσιν πατρώοις, εἰσίδω δ' ἐσθήματα  
 φοροῦντ' ἐκείνῳ ταῦτά, καὶ παρεστίους  
 σπένδοντα λαιβὰς ἐνθ' ἐκείνον ὤλεσεν, 270  
 ἴδω δὲ τούτων τὴν τελευταίαν ὕβριν,  
 τὸν αὐτοέντην ἡμῖν ἐν κοίτῃ πατρὸς  
 ξύν τῇ ταλαίνῃ μητρί, μητέρ' εἰ χρεὼν  
 ταύτην προσαιδᾶν τῷδε συγκοιμωμένην·  
 ἢ δ' ὧδε τλήμων ὥστε τῷ μιάστορι 275  
 ξύνεστ', Ἐρινὺν οὔτιν' ἐκφοβουμένη·  
 ἀλλ' ὥσπερ ἐγγελῶσα τοῖς ποιουμένοις,  
 εὐροῦσ' ἐκείνην ἡμέραν, ἐν ᾗ τότε  
 πατέρα τὸν ἄμὸν ἐκ δόλου κατέκτανεν,  
 ταύτῃ χοροὺς ἴστησι καὶ μηλοσφαγεῖ 280  
 θεοῖσιν ἔμμην' ἱερὰ τοῖς σωτηρίοις.  
 ἐγὼ δ' ὀρώσ' ἢ δύσμορος κατὰ στέγας  
 κλαίω, τέτηκα, κάπικωκύω πατρὸς  
 τὴν δυστάλαιναν δαῖτ' ἐπωνομασμένην  
 αὐτὴ πρὸς αὐτήν· οὐδὲ γὰρ κλαῦσαι πάρα  
 τοσόνδ' ὅσον μοι θυμὸς ἡδονὴν φέρει. 286  
 αὕτη γὰρ ἢ λόγοισι γενναία γυνὴ  
 φωνοῦσα τοιάδ' ἐξονειδίζει κακά,  
 ὦ δύσθεον μίσσημα, σοὶ μόνῃ πατὴρ  
 τέθνηκεν; ἄλλος δ' οὔτις ἐν πένθει βροτῶν;  
 κακῶς ὄλοιο, μηδέ σ' ἐκ γόων ποτὲ 291  
 τῶν νῦν ἀπαλλάξειαν οἱ κάτω θεοί.  
 τάδ' ἐξυβρίζει· πλὴν ὅταν κλύῃ τινὸς  
 ἤξουντ' Ὀρέστην· τηνικαῦτα δ' ἐμμανὴς

βοᾷ παραστᾶς, οὐ σύ μοι τῶνδ' αἰτία ; 295  
οὐ σὸν τόδ' ἐστὶ τοῦργον, ἥτις ἐκ χερῶν  
κλέψας Ὀρέστην τῶν ἐμῶν ὑπεξέθου ;  
ἀλλ' ἴσθι τοι τείσουσά γ' ἀξίαν δίκην.  
τοιαῦθ' ὑλακτεῖ, σὺν δ' ἐποτρύνει πέλας  
ὁ κλεινὸς αὐτῇ ταῦτ' ἀνυμφίος παρών, 300  
ὁ πάντ' ἀναλκίς οὗτος, ἡ πᾶσα βλάβη,  
ὁ σὺν γυναιξὶ τὰς μάχας ποιούμενος.  
ἐγὼ δ' Ὀρέστην τῶνδε προσμένουσ' αἰὲ  
παυστῆρ' ἐφήξειν ἢ τάλαιν' ἀπόλλυμαι.  
μέλλων γὰρ αἰὲ δρᾶν τι τὰς οὔσας τέ μου  
καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν. 306  
ἐν οὖν τοιούτοις οὔτε σωφρονεῖν, φίλοι,  
οὔτ' εὐσεβεῖν πάρεστιν· ἀλλ' ἔν τοι κακοῖς  
πολλή 'στ' ἀνάγκη κάπιτηδεύειν κακά.

**ΧΟ.** φέρ' εἰπέ, πότερον ὄντος Αἰγίσθου πέλας 310  
λέγεις τάδ' ἡμῖν, ἢ βεβῶτος ἐκ δόμων ;

**ΗΛ.** ἡ κάρτα. μὴ δόκει μ' ἄν, εἴπερ ἦν πέλας,  
θυραῖον οἴχνειν· νῦν δ' ἀγροῖσι τυγχάνει.

**ΧΟ.** ἡ καὶ ἐγὼ θαρσοῦσα μᾶλλον ἐς λόγους  
τοὺς σοὺς ἰκοίμην, εἴπερ ὧδε ταῦτ' ἔχει ; 315

**ΗΛ.** ὥς νῦν ἀπόντος ἱστόρει· τί σοι φίλον ;

**ΧΟ.** καὶ δὴ σ' ἐρωτῶ· τοῦ κασιγνήτου τί φῆς,  
ἥξοντος, ἢ μέλλοντος ; εἰδέναι θέλω.

**ΗΛ.** φησὶν γε· φάσκων δ' οὐδὲν ὦν λέγει ποεῖ.

**ΧΟ.** φιλεῖ γὰρ ὀκνεῖν πρᾶγμ' ἀνὴρ πρᾶσσων μέγα.

**ΗΛ.** καὶ μὴν ἔγωγ' ἔσωσ' ἐκεῖνον οὐκ ὀκνῶ.

**ΧΟ.** θάρσει· πέφυκεν ἐσθλός, ὥστ' ἀρκεῖν φίλοις.

**ΗΛ.** πέποιθ', ἐπεὶ τὰν οὐ μακρὰν ἔζων ἐγώ.

**ΧΟ.** μὴ νῦν ἔτ' εἴπῃς μηδέν· ὥς δόμων ὀρώ

τὴν σὴν ὄμαιμον, ἐκ πατρὸς ταύτου φύσιν,  
Χρυσόθεμιν, ἔκ τε μητρός, ἐντάφια χεροῖν  
φέρουσαν, οἷα τοῖς κάτω νομίζεται. 327

[Enter from the palace CHRYSOTHEMIS, bearing in her hands a small pitcher, with flowers and cakes. She is dressed in a handsome πέπλος ποδήρης of fine texture and bright colour, and wears a richly ornamented ζώνη, a golden necklace with pendant, and rings on her fingers.]

ΧΡ. τίν' αὖ σὺ τήνδε πρὸς θυρώνας ἐξόδοις  
ἐλθοῦσα φωνεῖς, ὦ κασιγνήτη, φάτιν,  
κοῦδ' ἐν χρόνῳ μακρῷ διδαχθῆναι θέλεις 330  
θυμῷ ματαίῳ μὴ χαρίζεσθαι κενά ;  
καίτοι τοσοῦτόν γ' οἶδα κάμαντήν, ὅτι  
ἀλγῶ πὶ τοῖς παροῦσιν· ὥστ' ἄν, εἰ σθένος  
λάβοιμι, δηλώσαιμ' ἂν οἷ' αὐτοῖς φρονῶ.  
νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένη δοκεῖ, 335  
καὶ μὴ δοκεῖν μὲν δρᾶν τι, πημαίνειν δὲ μῆ.  
τοιαῦτα δ' ἄλλα καὶ σὲ βούλομαι ποεῖν.  
καίτοι τὸ μὲν δίκαιον, οὐχ ἧ' γὰρ λέγω,  
ἀλλ' ἧ' σὺ κρίνεις. εἰ δ' ἐλευθέραν με δεῖ  
ζῆν, τῶν κρατούντων ἐστὶ πάντ' ἀκουστέα.

ΗΛ. δεινόν γέ σ' οὔσαν πατρὸς οὐ σὺ παῖς ἔφυς,  
κείνου λελῆσθαι, τῆς δὲ τικτούσης μέλειν.  
ἅπαντα γάρ σοι τὰμὰ νοουτήματα  
κείνης διδακτά, κοῦδὲν ἐκ σαυτῆς λέγεις.  
ἔπειθ' ἐλοῦ γε θάτερ', ἧ' φρονεῖν κακῶς, 345  
ἧ' τῶν φίλων φρονούσα μὴ μνήμην ἔχειν·  
ἦτις λέγεις μὲν ἀρτίως ὥς, εἰ λάβοις  
σθένος, τὸ τούτων μῖσος ἐκδείξειας ἄν·  
ἐμοῦ δὲ πατρὶ πάντα τιμωρομένης

οὔτε ξυνέρδεις τήν τε δρῶσαν ἐκτρέπεις. 350  
οὐ ταῦτα πρὸς κακοῖσι δειλίαν ἔχει;  
ἐπεὶ δίδαξον, ἢ μάθ' ἐξ ἐμοῦ, τί μοι  
κέρδος γένοιτ' ἂν τῶνδε ληξάσῃ γόων.  
οὐ ζῶ; κακῶς μέν, οἶδ', ἐπαρκούντως δ' ἐμοί.  
λυπῶ δὲ τούτους, ὥστε τῷ τεθνηκότι 355  
τιμὰς προσάπτειν, εἴ τις ἔστ' ἐκεῖ χάρις.  
σὺ δ' ἡμῖν ἢ μισοῦσα μισεῖς μέν λόγῳ,  
ἔργῳ δὲ τοῖς φονεῦσι τοῦ πατρὸς ξύνει.  
ἐγὼ μὲν οὖν οὐκ ἄν ποτ', οὐδ' εἴ μοι τὰ σὰ  
μέλλοι τις οἴσειν δῶρ', ἐφ' οἷσι νῦν χλιδαῖς,  
τούτοις ὑπεικάθοιμι· σοὶ δὲ πλουσία 361  
τράπεζα κείσθω καὶ περιρρείτω βίος.  
ἐμοὶ γὰρ ἔστω τοῦμὲ μὴ λυπεῖν μόνον  
βόσκημα· τῆς σῆς δ' οὐκ ἐρῶ τιμῆς τυχεῖν.  
οὐδ' ἂν σύ, σώφρων γ' οὔσα. νῦν δ' ἐξδὼν  
πατρὸς 365

πάντων ἀρίστου παῖδα κεκλήσθαι, καλοῦ  
τῆς μητρός· οὕτω γὰρ φανεῖ πλείστοις κακῇ,  
θανόντα πατέρα καὶ φίλους προδοῦσα σούς.  
**ΧΟ.** μηδὲν πρὸς ὀργὴν πρὸς θεῶν· ὥς τοῖς λόγοις  
ἔνεστιν ἀμφοῖν κέρδος, εἰ σὺ μὲν μάθοις 370  
τοῖς τῆσδε χρῆσθαι, τοῖς δὲ σοῖς αὕτη  
πάλιν.

- ΧΡ.** ἐγὼ μὲν, ὦ γυναῖκες, ἡθὰς εἰμὶ πως  
τῶν τῆσδε μύθων· οὐδ' ἂν ἐμνήσθην ποτέ,  
εἰ μὴ κακὸν μέγιστον εἰς αὐτὴν ἰὼν  
ἤκουσ', ὃ ταύτην τῶν μακρῶν σχήσει γόων.  
**ΗΛ.** φέρ' εἰπέ δὴ τὸ δεινόν. εἰ γὰρ τῶνδ' ἐμοὶ  
μεῖζόν τι λέξεις, οὐκ ἂν ἀντείποιμ' ἔτι. 377

ΧΡ. ἄλλ' ἐξερῶ σοι πᾶν ὅσον κάτοιδ' ἐγώ.  
μέλλουσι γάρ σ', εἰ τῶνδε μὴ λήξεις γόων,  
ἐνταῦθα πέμψειν ἔνθα μὴ ποθ' ἡλίου 380  
φέγγος προσόψει, ζῶσα δ' ἐν κατηρεφεῖ  
στέγῃ χθονὸς τῆσδ' ἐκτὸς ὑμνήσεις κακά.  
πρὸς ταῦτα φράζου, καί με μὴ ποθ' ὕστερον  
παθοῦσα μέμψῃ· νῦν γὰρ ἐν καλῷ φρο-  
νεῖν.

ΗΛ. ἦ ταῦτα δὴ με καὶ βεβούλευνται ποεῖν; 385

ΧΡ. μάλισθ'· ὅταν περ οἴκαδ' Αἰγισθος μόλῃ.

ΗΛ. ἄλλ' ἐξίκοιτο τοῦδέ γ' οὔνεκ' ἐν τάχει.

ΧΡ. τίν', ὦ τάλαινα, τόνδ' ἐπηράσω λόγον;

ΗΛ. ἐλθεῖν ἐκείνουν, εἴ τι τῶνδε δρᾶν νοεῖ.

ΧΡ. ὅπως πάθῃς τί χρῆμα; ποῦ ποτ' εἰ φρενῶν;

ΗΛ. ὅπως ἀφ' ὑμῶν ὡς προσάτατ' ἐκφύγω. 391

ΧΡ. βίου δὲ τοῦ παρόντος οὐ μνεῖαν ἔχεις;

ΗΛ. καλὸς γὰρ οὐμὸς βίος ὥστε θαυμάσαι.

ΧΡ. ἄλλ' ἦν ἄν, εἰ σύ γ' εὖ φρονεῖν ἠπίστασο.

ΗΛ. μὴ μ' ἐκδίδασκε τοῖς φίλοις εἶναι κακὴν. 395

ΧΡ. ἄλλ' οὐ διδάσκω· τοῖς κρατοῦσι δ' εἰκαθεῖν.

ΗΛ. σὺ ταῦτα θώπευ'· οὐκ ἐμοὺς τρόπους λέγεις.

ΧΡ. καλόν γε μέντοι μὴ 'ξ ἀβουλίας πεσεῖν.

ΗΛ. πεσοῦμεθ', εἰ χρή, πατρὶ τιμωρούμενοι.

ΧΡ. πατὴρ δὲ τούτων, οἶδα, συγγνώμην ἔχει. 400

ΗΛ. ταῦτ' ἐστὶ τᾶπη πρὸς κακῶν ἐπαινέσαι.

ΧΡ. σὺ δ' οὐχὶ πείσει καὶ συναινέσεις ἐμοί;

ΗΛ. οὐ δῆτα. μὴ πω νοῦ τοσονδ' εἶην κενή.

ΧΡ. χωρήσομαί τᾶρ' οἵπερ ἐστάλην ὁδοῦ.

ΗΛ. ποῖ δ' ἐμπορεύει; τῷ φέρεις τὰδ' ἔμπυρα;

ΧΡ. μήτηρ με πέμπει πατρὶ τυμβεῦσαι χοάς. 406

- ΗΛ. πῶς εἶπας ; ἡ τῷ δυσμενεστάτῳ βροτῶν ;  
 ΧΡ. ὃν ἔκταν' αὐτή· τοῦτο γὰρ λέξαι θέλεις.  
 ΗΛ. ἐκ τοῦ φίλων πεισθείσα ; τῷ τοῦτ' ἤρεσεν ;  
 ΧΡ. ἐκ δείματός του νυκτέρου, δοκεῖν ἐμοί. 410  
 ΗΛ. ὦ θεοὶ πατρῷοι, συγγένεσθέ γ' ἀλλὰ νῦν.  
 ΧΡ. ἔχεις τι θάρσος τοῦδε τοῦ τάρβους πέρι ;  
 ΗΛ. εἴ μοι λέγοις τὴν ὄψιν, εἴποιμ' ἂν τότε.  
 ΧΡ. ἀλλ' οὐ κάτοιδα πλὴν ἐπὶ σμικρὸν φράσαι.  
 ΗΛ. λέγ' ἀλλὰ τοῦτο. πολλά τοι σμικροὶ λόγοι  
 ἔσφηλαν ἤδη καὶ κατώρθωσαν βροτούς. 416  
 ΧΡ. λόγος τις αὐτὴν ἐστὶν εἰσιδεῖν πατὴρ  
 τοῦ σοῦ τε κάμου δευτέραν ὁμιλίαν  
 ἐλθόντος ἐς φῶς· εἶτα τόνδ' ἐφέστιον  
 πῆξαι λαβόντα σκῆπτρον, οὐφόρει ποτὲ 420  
 αὐτός, τανῦν δ' Αἰγισθος· ἐκ δὲ τοῦδ' ἄνω  
 βλαστεῖν βρύοντα θαλλόν, ᾧ κατάσκιον  
 πᾶσαν γενέσθαι τὴν Μυκηναίων χθόνα.  
 τοιαῦτά του παρόντος, ἡνίχ' Ἥλιφ  
 δείκνυσι τοῦνάρ, ἔκλυον ἐξηγουμένου. 425  
 πλείω δὲ τούτων οὐ κάτοιδα, πλὴν ὅτι  
 πέμπει μ' ἐκείνη τοῦδε τοῦ φόβου χάριν.  
 πρὸς νυν θεῶν σε λίσσομαι τῶν ἐγγενῶν  
 ἐμοὶ πιθέσθαι μηδ' ἀβουλία πεσεῖν·  
 εἰ γάρ μ' ἀπώσῃ, σὺν κακῷ μέτει πάλιν. 430  
 ΗΛ. ἀλλ', ὦ φίλη, τούτων μὲν ὦν ἔχεις χεροῖν  
 τύμβῳ προσάψῃς μηδέν· οὐ γάρ σοι θέμις  
 οὐδ' ὅσιον ἐχθρᾶς ἀπὸ γυναικὸς ἰστάναι  
 κτερίσματ' οὐδὲ λουτρὰ προσφέρειν πατρί·  
 ἀλλ' ἢ πνοαῖσιν ἢ βαθυσκαφεῖ κόνει 435  
 κρύψον νιν, ἔνθα μή ποτ' εἰς εὐνὴν πατὴρ

τούτων πρόσεισι μηδέν· ἀλλ' ὅταν θάνῃ,  
 κειμήλι' αὐτῇ ταῦτα σφρέσθω κάτω.  
 ἀρχὴν δ' ἄν, εἰ μὴ τλημονεστάτῃ γυνὴ  
 πασῶν ἔβλαστε, τάσδε δυσμενεῖς χοᾶς 440  
 οὐκ ἄν ποθ', ὅν γ' ἔκτεινε, τῷδ' ἐπέστεφε.  
 σκέψαι γὰρ εἴ σοι προσφιλῶς αὐτῇ δοκεῖ  
 γέρα τάδ' οὖν τάφοισι δέξεσθαι νέκυς,  
 ὑφ' ἧς θανὼν ἄτιμος ὥστε δυσμενῆς  
 ἐμασχαλίσθη, καπὶ λουτροῖσιν κάρα 445  
 κηλίδας ἐξέμαξεν. ἄρα μὴ δοκεῖς  
 λυτήρι' αὐτῇ ταῦτα τοῦ φόνου φέρειν;  
 οὐκ ἔστιν. ἀλλὰ ταῦτα μὲν μέθες· σὺ δὲ  
 τεμοῦσα κρατὸς βοστρύχων ἄκρας φόβας  
 καμοῦ ταλαίνης, σμικρὰ μὲν τάδ', ἀλλ' ὅμως  
 ἄχῳ, δὸς αὐτῷ, τήνδ' †ἀλιπαρῇ τρίχα 451  
 καὶ ζῶμα τοῦμόν οὐ χλιδαῖς ἡσκημένον.

[Gives a tress of her hair and her girdle.

αἰτοῦ δὲ προσπίτνουσα γῆθεν εὐμενῇ  
 ἡμῖν ἀρωγὸν αὐτὸν εἰς ἐχθροὺς μολεῖν,  
 καὶ παῖδ' Ὀρέστην ἐξ ὑπερτέρας χερὸς 455  
 ἐχθροῖσιν αὐτοῦ ζῶντ' ἐπεμβῆναι ποδί,  
 ὅπως τὸ λοιπὸν αὐτὸν ἀφνεωτέραις  
 χερσὶ στέφωμεν ἢ τανῦν δωρούμεθα.  
 οἶμαι μὲν οὖν, οἶμαί τι κακείνῳ μέλον  
 πέμψαι τάδ' αὐτῇ δυσπρόσοπτ' ὀνειράτα· 460  
 ὅμως δ', ἀδελφῇ, σοί θ' ὑπούργησον τάδε  
 ἐμοί τ' ἀρωγά, τῷ τε φιλτάτῳ βροτῶν  
 πάντων, ἐν Ἄιδου κειμένῳ κοινῷ πατρί.

ΧΟ. πρὸς εὐσέβειαν ἢ κόρη λέγει· σὺ δέ,  
 εἰ σωφρονήσεις, ὦ φίλη, δράσεις τάδε. 465

**ΧΡ.** δράσω· τὸ γὰρ δίκαιον οὐκ ἔχει λόγον  
 δυοῖν ἐρίζειν, ἀλλ' ἐπισπεύδειν τὸ δρᾶν.  
 πειρωμένη δὲ τῶνδε τῶν ἔργων ἐμοὶ  
 σιγὴ παρ' ὑμῶν πρὸς θεῶν ἔστω, φίλαι·  
 ὥς εἰ τάδ' ἢ τεκοῦσα πεύσεται, πικρὰν 470  
 δοκῶ με πείραν τήνδε τολμήσειν ἔτι.

[Exit to the spectators' right.

στρ.

**ΧΟ.** εἰ μὴ ἔγωγ' παράφρων μάντις ἔφυν  
 καὶ γνώμας λειπομένα σοφᾶς, εἴσιν ἅ  
 πρόμαντις 475  
 Δίκα, δίκαια φερομένα χεροῖν κράτη·  
 μέτεισιν, ὦ τέκνον, οὐ μακροῦ χρόνου.  
 ὕπεστί μοι θράσος, ἀδυπνόων κλύουσιν 480  
 ἀρτίως ὄνειράτων.  
 οὐ γάρ ποτ' ἀμναστῇ γ' ὁ φύσας σ'  
 Ἑλλάνων ἄναξ,  
 οὐδ' ἅ παλαιὰ χαλκόπλακτος ἀμφάκης  
 γένυς, 485  
 ἃ νιν κατέπεφνεν αἰσχίσταις ἐν αἰκίαις.

αἰντ.

ἥξει καὶ πολύπους καὶ πολύχειρ  
 ἅ δεινοῖς κρυπτομένα λόχοις χαλκόπους  
 Ἐρινύς. 491  
 ἄλεκτρ' ἄννυμφα γὰρ ἐπέβα μαιφόνων  
 γάμων ἀμιλλήμαθ' οἷσιν οὐ θέμις.  
 πρὸ τῶνδε † τοί μ' ἔχει μήποτε μήποθ'  
 ἡμῖν 496  
 ἀψεγὲς πελᾶν τέρας



τοῖς δρῶσι καὶ συνδρῶσιν. ἥ τοι μαντεῖαι  
 βροτῶν  
 οὐκ εἰσὶν ἐν δεινοῖς ὀνείροις οὐδ' ἐν θεσ-  
 φάτοις, 500  
 εἰ μὴ τόδε φάσμα νυκτὸς εὖ κατασχήσει.

ἐπωδ.

ὦ Πέλοπος ἅ πρόσθεν πολύπονός ἱπ-  
 πεία, 505  
 ὥς ἔμολες αἰανῆς τᾷδε γᾶ. 507  
 εὔτε γὰρ ὁ ποντισθεὶς Μυρτίλος ἐκοιμάθη,  
 παγχρύσεων ἐκ δίφρων δυστάνοις αἰκίαις  
 πρόρριζος ἐκριφθείς, οὗ τί πω 513  
 ἔλειπεν ἐκ τοῦδ' οἴκου πολύπονός αἰκία. 515

[Enter from the palace KLYTAIMNESTRA, followed by an Attendant, who bears offerings of various fruits. The Queen is dressed similarly to CHRYSOTHEMIS, but more splendidly, and wears a diadem on her head.]

ΚΛ. ἀνειμένη μὲν, ὥς ἔοικας, αὖ στρέφει.  
 οὐ γὰρ πάρεστ' Αἰγισθος, ὅς σ' ἐπεῖχ' αἰεὶ  
 μή τοι θυραίαν γ' οὔσαν αἰσχύνειν φίλους·  
 νῦν δ' ὥς ἄπεστ' ἐκείνος, οὐδὲν ἐντρέπει  
 ἐμοῦ γε· καίτοι πολλὰ πρὸς πολλοὺς με δὴ  
 ἐξεῖπας ὥς θρασεῖα καὶ πέρα δίκης 521  
 ἄρχω, καθυβρίζουσα καὶ σὲ καὶ τὰ σά.  
 ἐγὼ δ' ὕβριν μὲν οὐκ ἔχω· κακῶς δέ σε  
 λέγω κακῶς κλύουσα πρὸς σέθεν θαμά.  
 πατήρ γάρ, οὐδὲν ἄλλο, σοὶ πρόσχημ' αἰεὶ  
 ὥς ἐξ ἐμοῦ τέθνηκεν. ἐξ ἐμοῦ· καλῶς 526  
 ἔξοιδα· τῶνδ' ἄρνησις οὐκ ἔνεστί μοι.

ἡ γὰρ Δίκη νυν εἶλεν, οὐκ ἐγὼ μόνη,  
 ἢ χρῆν σ' ἀρήγειν, εἰ φρονούσ' ἐτύγχανες.  
 ἐπεὶ πατήρ οὗτος σός, ὃν θρηνεῖς αἰεί, 530  
 τὴν σὴν ὁμαιμον μῦνος Ἑλλήνων ἔτλη  
 θῦσαι θεοῖσιν, οὐκ ἴσον καμὼν ἐμοὶ  
 λύπης, ὅτ' ἔσπειρ', ὥσπερ ἡ τίκτοῦσ' ἐγώ.  
 εἶεν, δίδαξον δὴ με, τοῦ χάριν, τίνων  
 ἔθυσεν αὐτήν. πότερον Ἀργείων ἐρεῖς; 535  
 ἀλλ' οὐ μετὴν αὐτοῖσι τὴν γ' ἐμὴν κτανεῖν.  
 ἀλλ' ἀντ' ἀδελφοῦ δῆτα Μενέλεω κτανὼν  
 τᾶμ' οὐκ ἔμελλε τῶνδ' ἐμοὶ δώσειν δίκην;  
 πότερον ἐκείνῳ παῖδες οὐκ ἦσαν διπλοῖ,  
 οὓς τῆσδε μᾶλλον εἰκὸς ἦν θνήσκειν, πατρὸς  
 καὶ μητρὸς ὄντας ἧς ὁ πλοῦς ὅδ' ἦν χάριν;  
 ἢ τῶν ἐμῶν Ἀιδῆς τιν' ἕμερον τέκνων  
 ἢ τῶν ἐκείνης ἔσχε δαίσασθαι πλέον;  
 ἢ τῷ πανώλει πατρὶ τῶν μὲν ἐξ ἐμοῦ  
 παίδων πόθος παρεῖτο, Μενέλεω δ' ἐνὴν; 545  
 οὐ ταῦτ' ἀβούλου καὶ κακοῦ γνώμην πατρός;  
 δοκῶ μὲν, εἰ καὶ σῆς δίχα γνώμης λέγω.  
 φαίη δ' ἂν ἡ θανοῦσά γ', εἰ φωνὴν λάβοι.  
 ἐγὼ μὲν οὖν οὐκ εἰμὶ τοῖς πεπραγμένοις  
 δύσθυμος· εἰ δὲ σοὶ δοκῶ φρονεῖν κακῶς, 550  
 γνώμην δικαίαν σχοῦσα τοὺς πέλας ψέγε.

**ΗΛ.** ἐρεῖς μὲν οὐχὶ νῦν γέ μ' ὥς ἄρξασά τι  
 λυπηρόν, εἴτα σοῦ τάδ' ἐξήκουσ' ὑπο·  
 ἀλλ' ἦν ἐφῆς μοι, τοῦ τεθνηκότος θ' ὑπερ  
 λέξαιμ' ἂν ὀρθῶς τῆς κασιγνήτης θ' ὁμοῦ.

**ΚΛ.** καὶ μὴν ἐφίημ'. εἰ δέ μ' ὦδ' αἰὲ λόγους 556  
 ἐξῆρχες, οὐκ ἂν ἦσθα λυπηρὰ κλύειν.

ΗΛ. καὶ δὴ λέγω σοι. πατέρα φῆς κτεῖναι.  
τίς ἂν

τούτου λόγος γένοιτ' ἂν αἰσχίων ἔτι,  
εἴτ' οὖν δικαίως εἴτε μή; λέξω δέ σοι 560  
ὥς οὐ δίκη γ' ἔκτεινας, ἀλλὰ σ' ἔσπασε  
πειθῶ κακοῦ πρὸς ἀνδρός, ᾧ τανῦν ξύνει.  
ἑροῦ δὲ τὴν κυναγὸν Ἄρτεμιν τίνος  
ποινὰς τὰ πολλὰ πνεύματ' ἔσχεν Αὐλίδι·  
ἢ γὰρ φράσω, κείνης γὰρ οὐ θέμις μαθεῖν.  
πατήρ ποθ' οὐμός, ὥς ἐγὼ κλύω, θεᾶς 566  
παίζων κατ' ἄλσος ἐξεκίνησεν ποδοῖν  
στικτὸν κεράστην ἔλαφον, οὗ κατὰ σφαγὰς  
ἐκκομπάσας ἔπος τι τυγχάνει βαλὼν.  
κὰκ τοῦδε μηνίσασα Λητώα κόρη 570  
κατεῖχ' Ἀχαιοὺς, ὥς πατήρ ἀντίσταθμον  
τοῦ θηρὸς ἐκθύσειε τὴν αὐτοῦ κόρην.  
ὦδ' ἦν τὰ κείνης θύματ'· οὐ γὰρ ἦν λύσις  
ἄλλη στρατῷ πρὸς οἶκον οὐδ' εἰς Ἴλιον.  
ἀνθ' ὧν βιασθεὶς πολλὰ κἀντιβὰς μόλις 575  
ἔθυσεν αὐτήν, οὐχὶ Μενέλεω χάριν.  
εἰ δ' οὖν, ἐρῶ γὰρ καὶ τὸ σόν, κεῖνον θέλων  
ἐπωφελῆσαι ταῦτ' ἔδρα, τούτου θανεῖν  
χρὴν αὐτὸν οὐνεκ' ἐκ σέθεν; ποίῳ νόμῳ;  
ὄρα τιθείσα τόνδε τὸν νόμον βροτοῖς 580  
μὴ πῆμα σαυτῇ καὶ μετάγνοιαν τιθῆς.  
εἰ γὰρ κτενοῦμεν ἄλλον ἀντ' ἄλλου, σύ τοι  
πρώτη θάνοις ἄν, εἰ δίκης γε τυγχάνοις.  
ἀλλ' εἰσόρα μὴ σκῆψιν οὐκ οὔσαν τίθης.  
εἰ γὰρ θέλεις, δίδαξον ἀνθ' ὅτου τανῦν 585  
αἰσχιστα πάντων ἔργα δρῶσα τυγχάνεις,

ἥτις ξυνεύδεις τῷ παλαμναίῳ, μεθ' οὐ  
 πατέρα τὸν ἄμὸν πρόσθεν ἐξαπώλεσας,  
 καὶ παιδοποιεῖς· τοὺς δὲ πρόσθεν εὐσεβεῖς  
 καὶ εὐσεβῶν βλαστόντας ἐκβαλοῦς' ἔχεις.  
 πῶς ταῦτ' ἐπαινέσαιμ' ἄν; ἢ καὶ ταῦτ'  
 ἐρεῖς 591

ὥς τῆς θυγατρὸς ἀντίποινα λαμβάνεις;  
 αἰσχροῦς, εἴαν περ καὶ λέγῃς· οὐ γὰρ καλὸν  
 ἐχθροῖς γαμείσθαι τῆς· θυγατρὸς οὐνεκα.  
 ἀλλ' οὐ γὰρ οὐδὲ νουθετεῖν ἔξεστί σε, 595  
 ἢ πᾶσαν ἵης γλῶσσαν ὥς τὴν μητέρα  
 κακοστομοῦμεν. καί σ' ἔγωγε δεσπότην  
 ἢ μητέρ' οὐκ ἔλασσον εἰς ἡμᾶς νέμω,  
 ἢ ζῶ βίον μοχθηρόν, ἐκ τε σοῦ κακοῖς  
 πολλοῖς ἀεὶ ξυνούσα τοῦ τε συννόμου. 600  
 ὁ δ' ἄλλος ἔξω, χεῖρα σὴν μόλις φυγών,  
 τλήμων Ὀρέστης δυστυχῇ τρίβει βίον·  
 ὃν πολλὰ δὴ μέ σοι τρέφειν μιάστορα  
 ἐπητιάσω· καὶ τόδ', εἴπερ ἔσθενον, 604  
 ἔδρων ἄν, εἴ τοῦτ' ἴσθι. τοῦδέ γ' οὐνεκα  
 κήρυσσέ μ' εἰς ἅπαντας, εἴτε χρεὴς κακὴν  
 εἴτε στόμαργον εἴτ' ἀναιδεΐας πλέαν.  
 εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἴδρις,  
 σχεδόν τι τὴν σὴν οὐ καταισχύνω φύσιν.

**ΧΟ.** ὁρῶ μένος πνέουσας· εἰ δὲ σὺν δίκη 610  
 ξύνεστι, τοῦδε φροντίδ' οὐκέτ' εἰσορῶ.

**ΚΛ.** ποίᾳς δέ μοι δεῖ πρὸς γε τήνδε φροντίδος,  
 ἥτις τοιαῦτα τὴν τεκοῦσαν ὕβρισεν,  
 καὶ ταῦτα τηλικούτος; ἄρά σοι δοκεῖ  
 χωρεῖν ἂν ἐς πᾶν ἔργον αἰσχύνης ἄτερ; 615

ΗΛ. εὖ νυν ἐπίστω τῶνδ' ἐμ' αἰσχύνῃν ἔχειν,  
 κεῖ μὴ δοκῶ σοί· μανθάνω δ' ὀθύνεκα  
 ἔξωρα πράσσω κοῦκ ἐμοὶ προσεικότα.  
 ἀλλ' ἢ γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ  
 ἔργ' ἐξαναγκάζει με ταῦτα δρᾶν βία. 620  
 αἰσχροῖς γὰρ αἰσχροὶ πράγματ' ἐκδιδά-  
 σκεται.

ΚΛ. ὦ θρέμμ' ἀναιδές, ἦ σ' ἐγὼ καὶ τᾶμ' ἔπη  
 καὶ τᾶργα τὰμὰ πόλλ' ἄγαν λέγειν ποεῖ.

ΗΛ. σύ τοι λέγεις νιν, οὐκ ἐγώ. σὺ γὰρ ποεῖς  
 τοῦργον· τὰ δ' ἔργα τοὺς λόγους εὐρί-  
 σκεται. 625

ΚΛ. ἀλλ' οὐ μὰ τὴν δέσποιναν Ἄρτεμιν θρά-  
 σους

τοῦδ' οὐκ ἀλύξεις, εὖτ' ἂν Αἰγισθος μόλῃ.

ΗΛ. ὀρᾷς; πρὸς ὀργὴν ἐκφέρει, μεθεῖσά μοι  
 λέγειν ἂν χρήζοιμ', οὐδ' ἐπίστασαι κλύειν.

ΚΛ. οὐκ οὐκ ἐάσεις οὐδ' ὑπ' εὐφήμου βοῆς 630  
 θύσαι μ', ἐπειδὴ σοί γ' ἐφήκα πᾶν λέγειν;

ΗΛ. ἐὼ, κελεύω, θυε· μηδ' ἐπαιτιῶ  
 τοῦμὸν στόμ', ὥς οὐκ ἂν πέρα λέξαιμ' ἔτι.

ΚΛ. (to the Attendant)

ἔπαιρε δὴ σὺ θύμαθ' ἢ παροῦσά μοι  
 πάγκαρπ', ἀνακτι τῶδ' ὅπως λυτηρίους 635  
 εὐχὰς ἀνάσχω δειμάτων, ἂ νῦν ἔχω.

[She lifts up the offerings towards Apollo's image.

κλύοις ἂν ἤδη, Φοῖβε προστατήριε,  
 κεκρυμμένην μου βάζιν· οὐ γὰρ ἐν φίλοις  
 ὁ μῦθος, οὐδὲ πᾶν ἀναπτύξαι πρέπει 639  
 πρὸς φῶς παρούσης τῆσδε πλησίας ἐμοί,

μὴ σὺν φθόνῳ τε καὶ πολυγλώσσῳ βοῇ  
 σπείρῃ ματαίαν βάξιν ἐς πᾶσαν πόλιν.  
 ἀλλ' ὧδ' ἄκουε· τῇδε γὰρ καὶ γὼ φράσω.  
 ἃ γὰρ προσεῖδον νυκτὶ τῇδε φάσματα  
 δισσῶν ὀνείρων, ταῦτά μοι, Λύκει' ἄναξ, 645  
 εἰ μὲν πέφηνεν ἐσθλά, δὸς τελεσφόρα,  
 εἰ δ' ἐχθρά, τοῖς ἐχθροῖσιν ἔμπαλιν μέθες·  
 καὶ μή με πλούτου τοῦ παρόντος εἴ τινας  
 δόλοισι βουλεύουσιν ἐκβαλεῖν, ἐφῆς,  
 ἀλλ' ὧδέ μ' αἰεὶ ζῶσαν ἀβλαβεῖ βίῳ 650  
 δόμους Ἀτρείδων σκῆπτρά τ' ἀμφέπειν τάδε,  
 φίλοισί τε ξυνοῦσαν οἷς ξύνειμι νῦν  
 εὐημεροῦσαν, καὶ τέκνων ὅσων ἐμοὶ  
 δύσνοια μὴ πρόσσεστιν ἢ λύπη πικρά.  
 ταῦτ', ὦ Λύκει' Ἀπολλων, ἴλεως κλύων 655  
 δὸς πᾶσιν ἡμῖν ὥσπερ ἐξαιτούμεθα.  
 τὰ δ' ἄλλα πάντα καὶ σιωπῶσης ἐμοῦ  
 ἐπαξιῶ σε daίμον' ὄντ' ἐξειδέναί.  
 τοὺς ἐκ Διὸς γὰρ εἰκὸς ἐστί πάνθ' ὀράν.

[Enter the PAIDAGOGOS from the spectators' left.]

- ΠΑ.** ξέναι γυναῖκες, πῶς ἂν εἰδείην σαφῶς 660  
 εἰ τοῦ τυράννου δώματ' Αἰγίσθου τάδε ;  
**ΧΟ.** τάδ' ἐστίν, ὦ ξέν'. αὐτὸς ἦκας καλῶς.  
**ΠΑ.** ἦ καὶ δάμαρτα τήνδ' ἐπεικάζων κυρῶ  
 κείνου ; πρέπει γὰρ ὡς τύραννος εἰσορᾶν.  
**ΧΟ.** μάλιστα πάντων. ἦδε σοι κείνη πάρα. 665  
**ΠΑ.** ὦ χαῖρ', ἄνασσα. σοὶ φέρων ἦκω λόγους  
 ἡδεῖς φίλου παρ' ἀνδρὸς Αἰγίσθου θ' ὁμοῦ  
**ΚΛ.** ἐδεξάμην τὸ ῥήθέν· εἰδέναί δέ σου  
 πρώτιστα χρήζω τίς σ' ἀπέστειλεν βροτῶν.

ΠΑ. Φανοτεὺς ὁ Φωκεύς, πρᾶγμα πορσύνων  
μέγα. 670

ΚΛ. τὸ ποῖον, ὦ ξέν'; εἰπέ· παρὰ φίλου γὰρ ὦν  
ἀνδρός, σάφ' οἶδα, προσφιλεῖς λέξεις λόγους.

ΠΑ. τέθνηκ' Ὀρέστης. ἐν βραχεὶ ξυνθεὶς λέγω.

ΗΛ. οἶ γὼ τάλαιν', ὅλωλα τῇδ' ἐν ἡμέρᾳ. 674

ΚΛ. τί φῆς, τί φῆς, ὦ ξεῖνε; μὴ ταύτης κλύε.

ΠΑ. θανόντ' Ὀρέστην νῦν τε καὶ πάλαι λέγω.

ΗΛ. ἀπωλόμην δύστηνος, οὐδέν εἰμ' ἔτι.

ΚΛ. σὺ μὲν τὰ σαυτῆς πρᾶσσ', ἐμοὶ δὲ σύ, ξένε,  
τάληθες εἰπέ, τῷ τρόπῳ διόλλυται;

ΠΑ. κάπεμπόμην πρὸς ταῦτα καὶ τὸ πᾶν  
φράσω. 680

κεῖνος γὰρ ἐλθὼν ἐς τὸ κλεινὸν Ἑλλάδος  
πρόσχημ' ἀγῶνος Δελφικῶν ἄθλων χάριν,  
ὅτ' ἦσθετ' ἀνδρὸς ὀρθίων κηρυγμάτων  
δρόμον προκηρύξαντος, οὗ πρώτη κρίσις,  
εἰσῆλθε λαμπρός, πᾶσι τοῖς ἐκεῖ σέβας· 685  
δρόμου δ' ἰσώσας τᾶφέσει τὰ τέρματα  
νίκης ἔχων ἐξῆλθε πάντιμον γέρας·

χῶπως μὲν ἐν πολλοῖσι παῦρά σοι λέγω,  
οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη.  
ἐν δ' ἴσθ' ὅσων γὰρ εἰσεκήρυξαν βραβῆς  
[δρόμων διαύλων πένταθλ' ἃ νομίζεται,] 691  
τούτων ἐνεγκὼν πάντα τὰπινίκια

ὠλβίζετ', Ἀργεῖος μὲν ἀνακαλούμενος,  
ὄνομα δ' Ὀρέστης, τοῦ τὸ κλεινὸν Ἑλλάδος  
Ἀγαμέμνονος στράτευμ' ἀγείραντός ποτε.  
καὶ ταῦτα μὲν τοιαῦθ'· ὅταν δέ τις θεῶν 696  
βλάπτῃ, δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν.

κείνος γὰρ ἄλλης ἡμέρας, ὅθ' ἵππικῶν  
 ἦν ἡλίου τέλλοντος ὠκύπους ἀγών,  
 εἰσῆλθε πολλῶν ἄρματηλατῶν μέτα. 700  
 εἷς ἦν Ἀχαιοὺς, εἷς ἀπὸ Σπάρτης, δύο  
 Λίβυες ζυγωτῶν ἁρμάτων ἐπιστάται·  
 καὶ κείνος ἐν τούτοισι Θεσσαλὰς ἔχων  
 ἵππους, ὁ πέμπτος· ἕκτος ἐξ Αἰτωλίας  
 ξανθαῖσι πώλοις· ἑβδομος Μάγνης ἀνὴρ·  
 ὁ δ' ὄγδοος λευκίππος, Αἰνιᾶν γένος· 706  
 ἕνατος Ἀθηνῶν τῶν θεοδμήτων ἀπο·  
 Βοιωτὸς ἄλλος, δέκατον ἐκπληρῶν ὄχον.  
 στάντες δ' ἴσθ' αὐτοὺς οἱ τεταγμένοι βραβῆς  
 κλήρους ἔπηλαν καὶ κατέστησαν δίφρους,  
 χαλκῆς ὑπαὶ σάλπιγγος ἦξαν· οἱ δ' ἅμα 711  
 ἵπποις ὁμοκλήσαντες ἡνίας χεροῖν  
 ἔσεισαν· ἐν δὲ πᾶς ἐμεστώθη δρόμος  
 κτύπου κροτητῶν ἁρμάτων· κόνις δ' ἄνω  
 φορεῖθ'· ὁμοῦ δὲ πάντες ἀναμεμιγμένοι 715  
 φείδοντο κέντρων οὐδέν, ὥς ὑπερβάλοι  
 χνόας τις αὐτῶν καὶ φρυάγμαθ' ἵππικα·  
 ὁμοῦ γὰρ ἀμφὶ νῶτα καὶ τροχῶν βάσεις  
 ἠφρίζον, εἰσέβαλλον ἵππικαὶ πνοαί.  
 κείνος δ' ὑπ' αὐτὴν ἐσχάτην στηλὴν ἔχων  
 ἔχριμπτ' ἀεὶ σύριγγα, δεξιὸν δ' ἀνείς 721  
 σειραῖον ἵππον εἶργε τὸν προσκείμενον.  
 καὶ πρὶν μὲν ὀρθοὶ πάντες ἕστασαν δίφροι·  
 ἔπειτα δ' Αἰνιᾶνος ἀνδρὸς ἄστομοι  
 πῶλοι βία φέρουσιν, ἐκ δ' ὑποστροφῆς, 725  
 τελοῦντες ἕκτον ἑβδομόν τ' ἤδη δρόμον,  
 μέτωπα συμπαίουσι Βαρκαίοις ὄχοις·



κἀντεῦθεν ἄλλος ἄλλον ἐξ ἑνὸς κακοῦ  
 ἔθρανε κἀνέπιπτε, πᾶν δ' ἐπίμπλατο  
 ναυαγίων Κρισαῖον ἵππικῶν πέδον. 730  
 γνούς δ' οὐξ Ἀθηνῶν δεινὸς ἡνιοστρόφος  
 ἔξω παρασπᾶ κἀνοκωχεύει παρεῖς  
 κλύδων' ἔφιππον ἐν μέσῳ κυκώμενον.  
 ἤλαυνε δ' ἔσχατος μὲν ὑστέρας ἔχων  
 πώλους Ὀρέστης, τῷ τέλει πίστιν φέρων·  
 ὅπως δ' ὄρᾳ μόνον νιν ἐλλελειμμένον, 736  
 ὁξύν δι' ὧτων κέλαδον ἐνσείσας θοαῖς  
 πώλοις διώκει, κᾶξισώσαντε ζυγὰ  
 ἤλαυνέτην, τότ' ἄλλος, ἄλλοθ' ἄτερος  
 κᾶρα προβάλλων ἵππικῶν ὀχημάτων. 740  
 καὶ τοὺς μὲν ἄλλους πάντας ἀσφαλεῖς  
 δρόμους  
 ὠρθοῦθ' ὁ τλήμων ὀρθὸς ἐξ ὀρθῶν δίφρων·  
 ἔπειτα λύων ἡνίαν ἀριστερὰν  
 κάμπτοντος ἵππου λαυθάνει στήλην ἄκραν  
 παίσας· ἔθραυσε δ' ἄξονος μέσας χυῖας, 745  
 κᾶξ ἀντύγων ὤλισθε· σὺν δ' ἐλίσσεται  
 τμητοῖς ἱμᾶσι· τοῦ δὲ πίπτοντος πέδῳ  
 πῶλοι διεσπάρησαν ἐς μέσον δρόμον.  
 στρατὸς δ' ὅπως ὄρᾳ νιν ἐκπεπτωκότα  
 δίφρων, ἀνωλόλυξε τὸν νεανίαν, 750  
 οἷ' ἔργα δράσας οἷα λαγχάνει κακά,  
 φορούμενος πρὸς οὔδας, ἄλλοτ' οὐρανῷ  
 σκέλη προφαίνων, ἔς τέ νιν διφρηλάται,  
 μόλις κατασχεθόντες ἵππικὸν δρόμον,  
 ἔλυσαν αἵματηρόν, ὥστε μηδένα 755  
 γνῶναι φίλων ἰδόντ' ἂν ἄθλιον δέμας.

καί νιν πυρᾷ κέαντες εὐθὺς ἐν βραχεῖ  
χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ  
φέρουσιν ἄνδρες Φωκέων τεταγμένοι,  
ὅπως πατρώας τύμβον ἐκλάχῃ χθονός. 760  
τοιαῦτά σοι ταῦτ' ἐστίν, ὥς μὲν ἐν λόγῳ  
ἀλγεινά, τοῖς δ' ἰδοῦσιν, οἵπερ εἶδομεν,  
μέγιστα πάντων ὧν ὅπωπ' ἐγὼ κακῶν.

**ΧΟ.** φεῦ φεῦ· τὸ πᾶν δὴ δεσπόταισι τοῖς πάλαι  
πρόρριζον, ὥς ἔοικεν, ἔφθαρται γένος. 765

**ΚΛ.** ὦ Ζεῦ, τί ταῦτα, πότερον εὐτυχῇ λέγω,  
ἢ δεινὰ μὲν, κέρδη δέ; λυπηρῶς δ' ἔχει,  
εἰ τοῖς ἐμαυτῆς τὸν βίον σφῶζω κακοῖς.

**ΠΑ.** τί δ' ὦδ' ἀθυμεῖς, ὦ γύναι, τῷ νῦν λόγῳ;

**ΚΛ.** δεινὸν τὸ τίκτειν ἐστίν· οὐδὲ γὰρ κακῶς 770  
πάσχοντι μῖσος ὧν τέκη προσγίγνεται.

**ΠΑ.** μάτην ἄρ' ἡμεῖς, ὥς ἔοικεν, ἤκομεν.

**ΚΛ.** οὔτοι μάτην γε. πῶς γὰρ ἂν μάτην λέγοις;  
εἴ μοι θανόντος πίστ' ἔχων τεκμήρια 774  
προσῆλθες, ὅστις τῆς ἐμῆς ψυχῆς γεγώς,  
μαστῶν ἀποστὰς καὶ τροφῆς ἐμῆς, φυγὰς  
ἀπεξενούτο· καί μ', ἐπεὶ τῆσδε χθονὸς  
ἐξῆλθεν, οὐκ ἔτ' εἶδεν· ἐγκαλῶν δέ μοι  
φόνους πατρώους δαίν' ἐπηπείλει τελεῖν·  
ὥστ' οὔτε νυκτὸς ὕπνον οὔτ' ἐξ ἡμέρας 780  
ἐμὲ στεγάζειν ἠδύν· ἀλλ' ὁ προστατῶν  
χρόνος διηγέ μ' αἰὲν ὥς θανουμένην.  
νῦν δ'—ἡμέρα γὰρ τῇδ' ἀπήλλαγμαί φόβου  
πρὸς τῆσδ' ἐκείνου θ'. ἦδε γὰρ μείζων  
βλάβη

ξύνοικος ἦν μοι, τοῦμὸν ἐκπίνουσ' αἰὲ 785

ψυχῆς ἄκρατον αἶμα—νῦν δ' ἔκηλά που  
τῶν τῆσδ' ἀπειλῶν οὔνεχ' ἡμερεύσομεν.

ΗΛ. οἷμοι τάλαινα· νῦν γὰρ οἰμῶξαι πάρα,  
'Ορέστα, τὴν σὴν ξυμφοράν, ὅθ' ᾧδ' ἔχων  
πρὸς τῆσδ' ὑβρίζει μητρός. ἄρ' ἔχει καλῶς;

ΚΛ. οὔτοι σύ· κείνος δ' ὡς ἔχει καλῶς ἔχει.

ΗΛ. ἄκουε, Νέμεσι, τοῦ θανόντος ἀρτίως. 792

ΚΛ. ἤκουσεν ὦν δεῖ κάπεκύρωσεν καλῶς.

ΗΛ. ὑβριζε· νῦν γὰρ εὐτυχοῦσα τυγχάνεις.

ΚΛ. οὔκουν 'Ορέστης καὶ σὺ παύσετον τάδε ; 795

ΗΛ. πεπαύμεθ' ἡμεῖς, οὐχ ὅπως σε παύσομεν.

ΚΛ. πολλῶν ἂν ἤκοις, ᾧ ξέν', ἄξιος τυχεῖν,  
εἰ τήνδ' ἔπαυσας τῆς πολυγλώσσου βοῆς.

ΠΑ. οὐκοῦν ἀποστείχοιμ' ἄν, εἰ τὰδ' εὖ κυρεῖ.

ΚΛ. ἤκιστ'· ἐπείπερ οὐτ' ἐμοῦ καταξίως 800  
πράξιαις οὔτε τοῦ πορεύσαντος ξένου.  
ἀλλ' εἴσιθ' εἴσω· τήνδε δ' ἔκτοθεν βοᾶν  
ἔα τά θ' αὐτῆς καὶ τὰ τῶν φίλων κακά.

[Exit KLYTAIMNESTRA into the palace, followed by the  
PAIDAGOGOS and the Attendant.]

ΗΛ. ἄρ' ὑμῖν ὡς ἀλγοῦσα κῶδυνωμένη  
δεινῶς δακρῦσαι κάπικωκῦσαι δοκεῖ 805  
τὸν υἱὸν ἢ δύστηνος ᾧδ' ὀλωλότα ;  
ἀλλ' ἐγγελῶσα φροῦδος. ᾧ τάλαινα' ἐγώ·  
'Ορέστα φίλταθ', ὥς μ' ἀπώλεσας θανόν.  
ἀποσπάσας γὰρ τῆς ἐμῆς οἷχει φρενὸς  
αἶ μοι μόναι παρήσαν ἐλπίδων ἔτι, 810  
σὲ πατρὸς ἥξειεν ζῶντα τιμωρόν ποτε  
κάμου ταλαίνης. νῦν δὲ ποῖ με χρὴ μολεῖν ;  
μόνη γάρ εἰμι, σοῦ τ' ἀπεστερημένη

καὶ πατρός. ἤδη δεῖ με δουλεύειν πάλιν  
 ἐν τοῖσιν ἐχθίστοισιν ἀνθρώπων ἐμοὶ 815  
 φονεύσι πατρός. ἄρά μοι καλῶς ἔχει ;  
 ἀλλ' οὐ τι μὴν ἔγωγε τοῦ λοιποῦ χρόνου  
 ξύνοικος εἴσειμ', ἀλλὰ τῇδε πρὸς πύλην  
 παρεῖσ' ἐμαυτὴν ἄφιλος ἀνάνω βίον.

[She sinks to the ground close to the palace-doors, and so remains until v. 879.]

πρὸς ταῦτα καινέτω τις, εἰ βαρύνεται, 820  
 τῶν ἔνδον ὄντων· ὡς χάρις μὲν, ἣν κτάνη,  
 λύπη δ', ἐὰν ζῶ· τοῦ βίου δ' οὐδεὶς πόθος.

στρ. α'

ΧΟ. ποῦ ποτε κεραυνοὶ Διός, ἣ ποῦ φαέθων  
 Ἄλιος, εἰ ταῦτ' ἐφορῶντες κρύπτουσιν  
 ἔκηλοι ;

ΗΛ. εἰ ἔ, αἰαῖ.

ΧΟ. ὦ παῦ, τί δακρύεις ;

ΗΛ. φεύ, — ΧΟ. μηδὲν μέγ' αὔσης. ΗΛ. ἀπο-  
 λείς — ΧΟ. πῶς ; 831

ΗΛ. εἰ τῶν φανερώς οἰχομένων  
 εἰς Ἀΐδαν ἐλπίδ' ὑποίσεις, κατ' ἐμοῦ τακο-  
 μένας 835  
 μᾶλλον ἐπεμβάσει.

ἀντ. α'

ΧΟ. οἶδα γὰρ ἄνακτ' Ἀμφιάρεων χρυσοδέτοις  
 ἔρκεσι κρυφθέντα γυναικῶν· καὶ νῦν ὑπὸ  
 γαίας —

ΗΛ. εἰ ἔ· ἰώ. 840

ΧΟ. πάμψυχος ἀνάσσει.

ΗΛ. φεῦ. ΧΟ. φεῦ δῆτ'· ὀλοὰ γὰρ — ΗΛ. 845  
ἐδάμῃ. ΧΟ. ναί.

ΗΛ. οἶδ', οἶδ'· ἐφάνη γὰρ μελέτωρ  
ἀμφὶ τὸν ἐν πένθει· ἐμοὶ δ' οὔτις ἔτ'  
ἔσθ'· ὃς γὰρ ἔτ' ἦν,  
φροῦδος ἀναρπασθείς.

στρ. β'

ΧΟ. δειλαία δειλαίων κυρεῖς.

ΗΛ. καὶ γὼ τοῦδ' ἵστωρ, ὑπερίστωρ, 850  
πανσύρτῳ παμμήνῳ πολλῶν  
δεινῶν στυγνῶν τ' αἰῶνι.

ΧΟ. εἶδομεν \*ἀθρήνεις.

ΗΛ. μή μέ νυν μηκέτι  
παραγάγῃς, ἔν' οὐ — ΧΟ. τί φῆς ; 856

ΗΛ. πάρεισιν ἐλπίδων ἔτι  
κοινοτόκων  
εὐπατριδᾶν ἀρωγαί.

ἀντ. β'

ΧΟ. πᾶσι θνατοῖς ἔφν μόρος. 860

ΗΛ. ἦ καὶ χαλαργοῖς ἐν ἀμίλλαις  
οὕτως ὥς κείνῳ δυστάνῳ  
τμητοῖς ὀλκοῖς ἐγκῦρσαι ;

ΧΟ. ἄσκοπος ἂ λώβα.

ΗΛ. πῶς γὰρ οὐκ ; εἰ ξένος 865  
ἄτερ ἐμᾶν χερῶν — ΧΟ. παπαῖ.

ΗΛ. κέκευθεν, οὔτε του τάφου  
ἀντιάσας  
οὔτε γόων παρ' ἡμῶν. 870

[Enter CHRYSOTHEMIS from the spectators' right.]

- ΧΡ.** ὑφ' ἡδονῆς τοι, φιλτάτη, διώκομαι  
τὸ κόσμιον μεθείσα σὺν τάχει μολεῖν.  
φέρω γὰρ ἡδονάς τε κἀνάπαυλαν ὧν  
πάροιθεν εἶχες καὶ κατέστενες κακῶν.
- ΗΛ.** πόθεν δ' ἂν εὔροις τῶν ἐμῶν σὺ πημάτων  
ἄρηξιν, οἷς ἴασιν οὐκ ἔνεστ' ἰδεῖν ; 876
- ΧΡ.** πάρεστ' Ὀρέστης ἡμῖν, ἴσθι τοῦτ' ἐμοῦ  
κλύουσ', ἐναργῶς, ὥσπερ εἰσοράς ἐμέ.
- ΗΛ.** (*rising from the ground*)  
ἀλλ' ἦ μέμνηας, ὦ τάλαινα, κἀπὶ τοῖς  
σαυτῆς κακοῖσι κἀπὶ τοῖς ἐμοῖς γελαῖς ; 880
- ΧΡ.** μὰ τὴν πατρώαν ἐστίαν, ἀλλ' οὐχ ὕβρει  
λέγω τάδ', ἀλλ' ἐκείνον ὡς παρόντα νῶν.
- ΗΛ.** οἷμοι τάλαινα· καὶ τίνος βροτῶν λόγον  
τόνδ' εἰσακούσας ὧδε πιστεύεις ἄγαν ;
- ΧΡ.** ἐγὼ μὲν ἐξ ἐμοῦ τε κοῦκ ἄλλου σαφῇ 885  
σημεῖ' ἰδοῦσα τῷδε πιστεύω λόγῳ.
- ΗΛ.** τίν', ὦ τάλαιν', ἰδοῦσα πίστιν ; εἰς τί μοι  
βλέψασα θάλπει τῷδ' ἀνηκέστῳ πυρί ;
- ΧΡ.** πρὸς νυν θεῶν ἄκουσον, ὡς μαθοῦσά μου  
τὸ λοιπὸν ἢ φρονοῦσαν ἢ μώραν λέγῃς. 890
- ΗΛ.** σὺ δ' οὖν λέγ', εἴ σοι τῷ λόγῳ τις ἡδονή.
- ΧΡ.** καὶ δὴ λέγω σοι πᾶν ὅσον κατειδόμεν.  
ἐπεὶ γὰρ ἦλθον πατρὸς ἀρχαῖον τάφον,  
ὁρῶ κολώνης ἐξ ἄκρας νεορρύτους  
πηγὰς γάλακτος καὶ περιστεφῇ κύκλῳ 895  
πάντων ὅσ' ἔστιν ἀνθέων θήκην πατρός.  
ἰδοῦσα δ' ἔσχον θαῦμα, καὶ περισκοπῶ  
μή πού τις ἡμῖν ἐγγὺς ἐγχρίμπτῃ βροτῶν.  
ὡς δ' ἐν γαλήνῃ πάντ' ἔδερχόμεν τόπον,

τύμβου προσεῖρπον ἄσπον· ἐσχάτης δ' ὀρώ  
 πυρᾶς νεώρη βόστρυχον τετμημένον· 901  
 κεῦθ' ὅς τάλαιν' ὥς εἶδον, ἐμπαίει τί μοι  
 ψυχῇ σύννηθες ὄμμα, φιλτάτου βροτῶν  
 πάντων Ὀρέστου τοῦθ' ὀρᾶν τεκμήριον·  
 καὶ χερσὶ βαστάσασα δυσφηνῶ μὲν οὐ, 905  
 χαρᾷ δὲ πῖμπλημ' εὐθὺς ὄμμα δακρύνω.  
 καὶ νῦν θ' ὁμοίως καὶ τότε' ἐξεπίσταμαι  
 μή του τόδ' ἀγλαίσμα πλὴν κείνου μολεῖν.  
 τῷ γὰρ προσήκει πλὴν γ' ἐμοῦ καὶ σοῦ  
 τόδε ;

κἀγὼ μὲν οὐκ ἔδρασα, τοῦτ' ἐπίσταμαι, 910  
 οὐδ' αὖ σύ. πῶς γάρ ; ἦ γε μηδὲ πρὸς  
 θεοὺς

ἔξεστ' ἀκλαύστῳ τῆσδ' ἀποστήναι στέγης.  
 ἀλλ' οὐδὲ μὲν δὴ μητρὸς οὐθ' ὁ τοῖς φιλεῖ  
 τοιαῦτα πράσσειν οὔτε δρῶσ' ἐλάνθανεν·  
 ἀλλ' ἔστ' Ὀρέστου ταῦτα τὰπιτύμβια. 915  
 ἀλλ', ὦ φίλη, θάρσυνε. τοῖς αὐτοῖσί τοι  
 οὐχ αὐτὸς αἰὲν δαιμόνων παραστατεῖ.  
 νῶν δ' ἦν τὰ πρόσθεν στυγνός· ἡ δὲ νῦν  
 ἴσως

πολλῶν ὑπάρξει κύρος ἡμέρα καλῶν.

ΗΛ. φεῦ, τῆς ἀνοίας ὥς σ' ἐποικτίρω πάλαι. 920

ΧΡ. τί δ' ἔστιν ; οὐ πρὸς ἡδονὴν λέγω τάδε ;

ΗΛ. οὐκ οἶσθ' ὅποι γῆς οὐδ' ὅποι γνώμης φέρει.

ΧΡ. πῶς δ' οὐκ ἐγὼ κάτοιδ' ἃ γ' εἶδον ἐμφανῶς ;

ΗΛ. τέθνηκεν, ὦ τάλαινα· τὰκείνου δέ σοι  
 σωτήρι' ἔρρει· μηδὲν ἐς κείνόν γ' ὄρα. 925

ΧΡ. οἴμοι τάλαινα· τοῦ τὰδ' ἠκούσας βροτῶν ;

ΗΛ. τοῦ πλησίον παρόντος ἡνίκ' ὄλλυτο.

ΧΡ. καὶ ποῦ 'στιν οὗτος; θαυμά τοί μ' ὑπέ-  
χεται.

ΗΛ. κατ' οἶκον, ἡδὺς οὐδὲ μητρὶ δυσχερής.

ΧΡ. οἴμοι τάλαινα· τοῦ γὰρ ἀνθρώπων ποτ' ἦν  
τὰ πολλὰ πατρὸς πρὸς τάφον κτερίσματα;

ΗΛ. οἶμαι μάλιστ' ἔγωγε τοῦ τεθνηκότος 932  
μνημεῖ' Ὀρέστου ταῦτα προσθεῖναι τινα.

ΧΡ. ὦ δυστυχής· ἐγὼ δὲ σὺν χαρᾷ λόγους  
τοιούσδ' ἔχουσ' ἔσπευδον, οὐκ εἶδυι' ἄρα 935  
ἔν' ἦμεν ἄτης· ἀλλὰ νῦν, ὅθ' ἰκόμην,  
τά τ' ὄντα πρόσθεν ἄλλα θ' εὐρίσκω κακά.

ΗΛ. οὕτως ἔχει σοι ταῦτ'· ἐὰν δέ μοι πίθη,  
τῆς νῦν παρούσης πημονῆς λύσεις βάρος.

ΧΡ. ἦ τοὺς θανόντας ἐξαναστήσω ποτέ; 940

ΗΛ. οὐκ ἔσθ' ὃ γ' εἶπον· οὐ γὰρ ὧδ' ἄφρων  
ἔφυν.

ΧΡ. τί γὰρ κελεύεις ὦν ἐγὼ φερέγγυος;

ΗΛ. τλῆναί σε δρῶσαν ἂν ἐγὼ παραινέσω.

ΧΡ. ἀλλ' εἴ τις ὠφέλειά γ', οὐκ ἀπώσομαι.

ΗΛ. ὄρα, πόνου τοι χωρὶς οὐδὲν εὐτυχεῖ. 945

ΧΡ. ὀρῶ. ξυνοίσω πᾶν ὅσονπερ ἂν σθένω.

ΗΛ. ἄκουε δὴ νυν ἥ βεβούλευμαι ποεῖν.

παρουσίαν μὲν οἶσθα καὶ σύ που φίλων  
ὥς οὔτις ἡμῖν ἐστίν, ἀλλ' Ἀιδης λαβὼν  
ἀπεστέρηκε καὶ μόνα λελείμμεθον. 950

ἐγὼ δ' ἕως μὲν τὸν κασίγνητον βίω  
θάλλοντ' ἔτ' εἰσήκουον, εἶχον ἐλπίδας  
φόνου ποτ' αὐτὸν πράκτορ' ἵξεσθαι πατρός·  
νῦν δ' ἡνίκ' οὐκ ἔτ' ἔστιν, εἰς σὲ δὴ βλέπω,



ὅπως τὸν αὐτόχειρα πατρώου φόνου 955  
 ξὺν τῇδ' ἀδελφῇ μὴ κατοκνήσεις κτανεῖν  
 Ἀὔγισθον. οὐδὲν γάρ σε δεῖ κρύπτειν μ'  
 ἔτι.

ποῖ γὰρ μενεῖς ῥάθυμος ἐς τίν' ἐλπίδων  
 βλέψας' ἔτ' ὀρθήν; ἥ πάρεστι μὲν στένειν  
 πλούτου πατρώου κτήσιν ἐστερημένῃ, 960  
 πάρεστι δ' ἀλγεῖν ἐς τοσόνδε τοῦ χρόνου  
 ἄλεκτρα γηράσκουσιν ἀνυμέναιά τε.

καὶ τῶνδε μέντοι μηκέτ' ἐλπίσης ὅπως  
 τεύξει ποτ'. οὐ γὰρ ὧδ' ἄβουλός ἐστ' ἀνὴρ  
 Ἀὔγισθος ὥστε σὸν ποτ' ἢ καμὸν γένος 965  
 βλαστεῖν ἑᾶσαι, πημονὴν αὐτῷ σαφῇ.

ἀλλ' ἦν ἐπίσπη τοῖς ἐμοῖς βουλευμασιν,  
 πρῶτον μὲν εὐσέβειαν ἐκ πατρὸς κάτω  
 θανόντος οἴσει τοῦ κασιγνήτου θ' ἅμα·  
 ἔπειτα δ', ὥσπερ ἐξέφυς, ἐλευθέρα 970  
 καλεῖ τὸ λοιπόν, καὶ γάμων ἐπαξίων  
 τεύξει. φιλεῖ γὰρ πρὸς τὰ χρηστὰ πᾶς  
 ὁρᾶν.

λόγων γε μὴν εὐκλειαν οὐχ ὁρᾶς ὅσῃν  
 σαυτῇ τε κάμοι προσβαλεῖς πεισθεῖς ἐμοί;  
 τίς γάρ ποτ' ἀστῶν ἢ ξένων ἡμᾶς ἰδὼν 975  
 τοιοῖσδ' ἐπαίνοισι οὐχὶ δεξιώσεται;  
 ἴδεσθε τῷδε τῷ κασιγνήτῳ, φίλοι,  
 ὦ τὸν πατρῶον οἶκον ἐξεσωσάτην,  
 ὦ τοῖσιν ἐχθροῖς εὖ βεβηκόσιν ποτὲ  
 ψυχῆς ἀφειδήσαντε προϋστήτην φόνου· 980  
 τούτῳ φιλεῖν χρή, τῷδε χρή πάντας σέβειν·  
 τῷδ' ἔν θ' ἐορταῖς ἔν τε πανδήμῳ πόλει

τιμᾶν ἅπαντας οὔνεκ' ἀνδρείας χρεῶν.  
 τοιαυτά τοι νῶ παῖς τις ἐξερεῖ βροτῶν,  
 ζῶσαιν θανούσαιν θ' ὥστε μὴ κλιπεῖν  
 κλέος. 985

ἀλλ', ὦ φίλη, πείσθητι, συμπονεῖ πατρί,  
 σύγκαμν' ἀδελφῶ, παῦσον ἐκ κακῶν ἐμέ,  
 παῦσον δὲ σαυτήν, τοῦτο γιγνώσκουσ', ὅτι  
 ζῆν αἰσχροὺν αἰσχροῦς τοῖς καλῶς πεφυκόσιν.

**ΧΟ.** ἐν τοῖς τοιούτοις ἐστὶν ἡ προμηθία 990  
 καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος.

**ΧΡ.** καὶ πρίν γε φωνεῖν, ὦ γυναῖκες, εἰ φρενῶν  
 ἐτύγχαν' αὕτη μὴ κακῶν, ἐσώζετ' ἂν  
 τὴν εὐλάβειαν, ὥσπερ οὐχὶ σῶζεται.

ποῖ γάρ ποτ' ἐμβλέψασα τοιοῦτον θράσος  
 αὐτῇ θ' ὀπλίζει καὶ ὑπηρετεῖν καλεῖς ; 996  
 οὐκ εἰσορᾷς ; γυνὴ μὲν οὐδ' ἀνὴρ ἔφυς,  
 σθένεις δ' ἔλασσον τῶν ἐναντίων χερί,  
 δαίμων δὲ τοῖς μὲν εὐτυχῆς καθ' ἡμέραν,  
 ἡμῖν δ' ἀπορρεῖ καπὶ μηδὲν ἔρχεται. 1000  
 τίς οὖν τοιοῦτον ἄνδρα βουλευὼν ἐλεῖν  
 ἄλυπος ἄτης ἐξαπαλλαχθήσεται ;

ὄρα κακῶς πράσσοντε μὴ μείζω κακὰ  
 κτησώμεθ', εἰ τις τούσδ' ἀκούσεται λόγους.  
 λύει γὰρ ἡμᾶς οὐδὲν οὐδ' ἐπωφελεῖ 1005  
 βάξιν καλὴν λαβόντε δυσκλεῶς θανεῖν.

οὐ γὰρ θανεῖν ἔχθιστον, ἀλλ' ὅταν θανεῖν  
 χρήζων τις εἴτα μηδὲ τοῦτ' ἔχη λαβεῖν.  
 ἀλλ' ἀντιάζω, πρὶν πανωλέθρους τὸ πᾶν  
 ἡμᾶς τ' ὀλέσθαι κάξερημῶσαι γένος, 1010  
 κατάσχεσθαι ὀργήν. καὶ τὰ μὲν λελεγμένα

ἄρρητ' ἐγὼ σοι κάτελῇ φυλάξομαι,  
αὐτὴ δὲ νοῦν σχῆς ἀλλὰ τῷ χρόνῳ ποτέ,  
σθένουσα μηδὲν τοῖς κρατοῦσιν εἰκαθεῖν.

ΧΟ. πείθου. προνοίας οὐδὲν ἀνθρώποις ἔφυ 1015  
κέρδος λαβεῖν ἄμεινον οὐδὲ νοῦ σοφοῦ.

ΗΛ. ἀπροσδόκητον οὐδὲν εἴρηκας· καλῶς  
ἦδη σ' ἀπορρίψουσαν ἀπηγγελλόμεν.  
ἀλλ' αὐτόχειρί μοι μόνη τε δραστέον  
τοῦργον τόδ'· οὐ γὰρ δὴ κενόν γ' ἀφή-  
σομεν. 1020

ΧΡ. φεῦ·  
εἴθ' ὥφελες τοιάδε τὴν γνώμην πατρος  
θυήσκοντος εἶναι· πᾶν γὰρ ἂν κατειργάσω.

ΗΛ. ἀλλ' ἦν φύσιν γε, τὸν δὲ νοῦν ἥσσων τότε.

ΧΡ. ἄσκει τοιαύτη νοῦν δι' αἰῶνος μένειν.

ΗΛ. ὥς οὐχὶ συνδράσουσα νουθετεῖς τάδε. 1025

ΧΡ. εἰκὸς γὰρ ἐγχειροῦντα καὶ πράσσειν κακῶς.

ΗΛ. ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ.

ΧΡ. ἀνέξομαι κλύουσα χῶταν εὖ λέγῃς.

ΗΛ. ἀλλ' οὐ ποτ' ἐξ ἐμοῦ γε μὴ πάθῃς τόδε.

ΧΡ. μακρὸς τὸ κρίναι ταῦτα χῶ λοιπὸς χρόνος.

ΗΛ. ἄπελθε. σοὶ γὰρ ὠφέλησις οὐκ ἔνι. 1031

ΧΡ. ἔνεστιν· ἀλλὰ σοὶ μάθησις οὐ πάρα.

ΗΛ. ἐλθοῦσα μητρὶ ταῦτα πάντ' ἔξειπε σῇ.

ΧΡ. οὐδ' αὖ τοσοῦτον ἔχθος ἐχθαίρω σ' ἐγώ.

ΗΛ. ἀλλ' οἶν ἐπίστω γ' οἱ μ' ἀτιμίας ἄγεις.

ΧΡ. ἀτιμίας μὲν οὐ, προμηθείας δέ σου. 1036

ΗΛ. τῷ σῷ δικαίῳ δῆτ' ἐπισπένσθαι με δεῖ ;

ΧΡ. ὅταν γὰρ εὖ φρονῇς, τόθ' ἡγήσει σὺ νῶν.

ΗΛ. ἦ δεινὸν εὖ λέγουσαν ἔξαμαρτάνειν.

ΧΡ. εἴρηκας ὀρθῶς ᾧ σὺ πρόσκεισαι κακῷ. 1040

ΗΛ. τί δ'; οὐ δοκῶ σοι ταῦτα σὺν δίκῃ λέγειν;

ΧΡ. ἀλλ' ἔστιν ἔνθα χῆ δίκη βλάβην φέρει.

ΗΛ. τούτοις ἐγὼ ζῆν τοῖς νόμοις οὐ βούλομαι.

ΧΡ. ἀλλ' εἰ ποιήσεις ταῦτ', ἐπαινέσεις ἐμέ.

ΗΛ. καὶ μὴν ποιήσω γ', οὐδὲν ἐκπλαγεῖσά σε.

ΧΡ. καὶ τοῦτ' ἀληθές, οὐδὲ βουλεύσει πάλιν;

ΗΛ. βουλῆς γὰρ οὐδὲν ἔστιν ἔχθιον κακῆς. 1047

ΧΡ. φρονεῖν ἔοικας οὐδὲν ὧν ἐγὼ λέγω.

ΗΛ. πάλαι δέδοκται ταῦτα κοῦ νεωστί μοι.

ΧΡ. ἄπειμι τοίνυν. οὔτε γὰρ σὺ τᾶμ' ἔπη 1050  
τολμᾶς ἐπαινεῖν οὔτ' ἐγὼ τοὺς σοὺς τρόπους.

ΗΛ. ἀλλ' εἴσιθ'. οὐ σοι μὴ μεθέψομαί ποτε,  
οὐδ' ἦν σφόδρ' ἰμείρουσα τυγχάνης· ἐπεὶ  
πολλῆς ἀνοίας καὶ τὸ θηρᾶσθαι κενά.

ΧΡ. ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι 1055  
φρονεῖν, φρόνει τοιαυτῇ· ὅταν γὰρ ἐν κακοῖς  
ἤδη βεβήκης, τᾶμ' ἐπαινέσεις ἔπη.

[Exit into the palace.

στρ. α'

ΧΟ. τί τοὺς ἄνωθεν φρονιμωτάτους οἶων-

οὺς ἐσορώμενοι τροφᾶς

κηδομένους ἀφ' ὧν τε βλάστ-

1060

ωσιν ἀφ' ὧν τ' ὄνασιν εὖρ-

ωσι, τάδ' οὐκ ἐπ' ἴσας τελούμεν;

ἀλλ' οὐ τὰν Διὸς ἀστραπὰν

καὶ τὰν οὐρανίαν Θέμιν,

δαρὸν οὐκ ἀπόνητοι.

1065

ὧ χθονία βροτοῖσι φά-

μα, κατὰ μοι βόασον οἰκτ-

ρὰν ὅπα τοῖς ἔνερθ' Ἀτρεί-  
δαις, ἀχόρευτα φέρουσ' ὀνειδίη·

ἀντ. α'

ὅτι σφιν ἤδη τὰ μὲν ἐκ δόμων νοσεῖ 1070  
<δή,> τὰ δὲ πρὸς τέκνων διπλῇ  
φύλοπις οὐκ ἔτ' ἐξισοῦ-  
ται φιλοτασίῳ διαί-  
τα. πρόδοτος δὲ μόνα σαλεύει  
†'Ηλέκτρα, τὸν αἰὲ πατρὸς 1075  
δειλαία στενάχουσ', ὅπως  
ἅ πάνδυρτος ἀηδών,  
οὔτε τι τοῦ θανεῖν προμη-  
θῆς τό τε μὴ βλέπειν ἐτοιί-  
μα, διδύμαν ἐλοῦσ' Ἑρι-  
νύν. τίς ἂν εὐπατρὶς ὦδε βλάστοι ; 1081

στρ. β'

οὐδεὶς τῶν ἀγαθῶν <γὰρ>  
ζῶν κακῶς εὐκλειαν αἰσχύναι θέλει  
νώνυμος, ὦ παῖ, παῖ· 1084  
ὥς καὶ σὺ πάγκλαυτον αἰῶνα κοινὸν εἴλου,  
τὸ μὴ καλὸν καθοπλίσασα δύο φέρειν ἐν  
ἐνὶ λόγῳ, 1088  
σοφά τ' ἀρίστα τε παῖς κεκλήσθαι.

ἀντ. β'

ζώης μοι καθύπερθεν 1090  
χειρὶ καὶ πλούτῳ τεῶν ἐχθρῶν ὅσον  
νῦν ὑπόχειρ ναίεις·  
ἐπεὶ σ' ἐφηύρηκα μοίρα μὲν οὐκ ἐν ἐσθλᾷ

βεβῶσαν· ἃ δὲ μέγιστ' ἔβλαστε νόμιμα,  
 τῶνδε φερομένην 1096  
 ἄριστα τᾷ Ζηνὸς εὐσεβείᾳ.

[Enter from the spectators' left ORESTES and PYLADES. They are followed by two Attendants, one of whom bears an urn of bronze covered with a veil.]

- ΟΡ. ἄρ', ὦ γυναῖκες, ὀρθά τ' εἰσηκούσαμεν  
 ὀρθῶς θ' ὁδοιποροῦμεν ἔνθα χρῆζομεν;
- ΧΟ. τί δ' ἐξερευνᾷς καὶ τί βουλευθεὶς πάρει; 1100
- ΟΡ. Αἰγισθον ἔνθ' ἔκκηκεν ἱστορῶ πάλαι.
- ΧΟ. ἀλλ' εὖ θ' ἰκάνεις χῶ φράσας ἀζήμιος.
- ΟΡ. τίς οὖν ἂν ὑμῶν τοῖς ἔσω φράσειεν ἂν  
 ἡμῶν ποθεινὴν κοινόπουν παρουσίαν;
- ΧΟ. (pointing to ELEKTRA)  
 ἦδ', εἰ τὸν ἀγχιστόν γε κηρύσσειν χρεῶν.
- ΟΡ. ἴθ', ὦ γύναι, δήλωσον εἰσελθοῦς' ὅτι 1106  
 Φωκῆς ματεύουσ' ἄνδρες Αἰγισθόν τινες.
- ΗΛ. οἴμοι τάλαιν', οὐ δὴ ποθ' ἦς ἠκούσαμεν  
 φήμης φέροντες ἐμφανῇ τεκμήρια; 1109
- ΟΡ. οὐκ οἶδα τὴν σὴν κληδόν'. ἀλλὰ μοι γέρων  
 ἐφείτ' Ὀρέστου Στρόφιος ἀγγεῖλαι πέρι.
- ΗΛ. τί δ' ἔστιν, ὦ ξέν'; ὥς μ' ὑπέρχεται φόβος.
- ΟΡ. φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεῖ  
 τεύχει θανόντος, ὡς ὀρᾷς, κομίζομεν.
- ΗΛ. οἱ γὰρ τάλαινα, τοῦτ' ἐκείν' ἤδη σαφές 1115  
 πρόχειρον ἄχθος, ὡς ἔοικε, δέρκομαι.
- ΟΡ. εἵπερ τι κλαίεις τῶν Ὀρεστέων κακῶν,  
 τόδ' ἄγγος ἴσθι σῶμα τοῦκείνου στέγον.
- ΗΛ. ὦ ξεῖνε, δός νυν πρὸς θεῶν, εἵπερ τόδε

κέκευθεν αὐτὸν τεῦχος, ἐς χεῖρας λαβεῖν,  
ὅπως ἐμαυτὴν καὶ γένος τὸ πᾶν ὁμοῦ 1121  
ξὺν τῇδε κλαύσω καὶ ποδύρωμαι σποδῶ.

ΟΡ. δόθ', ἥτις ἐστί, προσφέροντες. οὐ γὰρ ὡς  
ἐν δυσμενείᾳ γ' οὖς' ἐπαιτεῖται τόδε, 1124  
ἀλλ' ἢ φίλων τις ἢ πρὸς αἵματος φύσιν.

[*One of the Attendants uncovers the urn, and gives it to  
ELEKTRA.*]

ΗΛ. ὦ φιλάτου μνημεῖον ἀνθρώπων ἐμοὶ  
ψυχῆς Ὀρέστου λοιπόν, ὥς σ' ἀπ' ἐλπίδων  
οὐχ ὄνπερ ἐξέπεμπον εἰσεδεξάμην.  
νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῖν,  
δόμων δέ σ', ὦ παῖ, λαμπρὸν ἐξέπεμψ' ἐγὼ.  
ὥς ὄφελον πάροιθεν ἐκλιπεῖν βίον, 1131  
πρὶν ἐς ξένην σε γαίαν ἐκπέμψαι χεροῖν  
κλέψασα τοῖνδε κἀνασώσασθαι φόνου,  
ὅπως θανὼν ἔκτισο τῇ τόθ' ἡμέρᾳ,  
τύμβου πατρώου κοινὸν εἰληχῶς μέρος. 1135  
νῦν δ' ἐκτὸς οἴκων κἀπὶ γῆς ἄλλης φυγὰς  
κακῶς ἀπώλου, σῆς κασιγνήτης δίχα·  
κοῦτ' ἐν φίλαισι χερσὶν ἢ τάλαιν' ἐγὼ  
λουτροῖς σ' ἐκόσμησ' οὔτε παμφλέκτον  
πυρὸς  
ἀνειλόμην, ὥς εἰκός, ἄθλιον βάρος. 1140  
ἀλλ' ἐν ξέναισι χερσὶ κηδευθεὶς τάλας  
σμικρὸς προσήκεις ὄγκος ἐν σμικρῷ κύτει.  
οἶμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς  
ἀνωφελήτου, τὴν ἐγὼ θάμ' ἀμφὶ σοὶ  
πόνῳ γλυκεῖ παρέσχον. οὔτε γάρ ποτε 1145  
μητρὸς σύ γ' ἦσθα μᾶλλον ἢ καμοῦ φίλος,

οὐθ' οἱ κατ' οἶκον ἦσαν, ἀλλ' ἐγὼ τροφός,  
 ἐγὼ δ' ἀδελφὴ σοὶ προσηυδώμην αἰεί.  
 νῦν δ' ἐκλέλοιπε ταῦτ' ἐν ἡμέρᾳ μιᾷ 1149  
 θανόντι σὺν σοί. πάντα γὰρ συναρπάσας  
 θύελλ' ὅπως βέβηκας. οἴχεται πατήρ·  
 τέθνηκ' ἐγὼ σοί· φροῦδος αὐτὸς εἰ θανών·  
 γελῶσι δ' ἐχθροί· μαίνεται δ' ὑφ' ἡδονῆς  
 μήτηρ ἀμήτωρ, ἥς ἐμοὶ σὺ πολλάκις 1154  
 φήμας λάθρα προὔπεμπες ὡς φανούμενος  
 τιμωρὸς αὐτός. ἀλλὰ ταῦθ' ὁ δυστυχῆς  
 δαίμων ὁ σὸς τε καὶ ἄμὸς ἐξαφείλετο,  
 ὅς σ' ὦδέ μοι προὔπεμψεν ἄντι φιλτάτης  
 μορφῆς σποδὸν τε καὶ σκιὰν ἀνωφελῆ.  
 οἴμοι μοι. 1160

ὦ δέμας οἰκτρόν. φεῦ φεῦ.  
 ὦ δεινοτάτας, οἴμοι μοι,  
 πεμφθεὶς κελεύθους, φίλταθ', ὥς μ' ἀπώ-  
 λεσας·

ἀπώλεσας δῆτ', ὦ κασίγνητον κᾶρα. 1164  
 τοιγὰρ σὺν δέξαι μ' ἐς τὸ σὺν τόδε στέγος,  
 τὴν μηδὲν εἰς τὸ μηδέν, ὡς σὺν σοὶ κάτω  
 ναίω τὸ λοιπόν. καὶ γὰρ ἡνίκ' ἦσθ' ἄνω,  
 ξὺν σοὶ μετεῖχον τῶν ἴσων· καὶ νῦν ποθῶ  
 τοῦ σοῦ θανούσα μὴ ἀπολείπεσθαι τάφου.  
 τοὺς γὰρ θανόντας οὐχ ὁρῶ λυπου-  
 μένους. 1170

**ΧΟ.** θνητοῦ πέφυκας πατρός, Ἥλέκτρα, φρόνει·  
 θνητὸς δ' Ὀρέστης· ὥστε μὴ λῖαν στένε.  
 πᾶσιν γὰρ ἡμῖν τοῦτ' ὀφείλεται παθεῖν.

**ΟΡ.** φεῦ φεῦ, τί λέξω; ποῖ λόγων ἀμυχανῶν



ἔλθω; κρατεῖν γὰρ οὐκ ἔτι γλώσσης  
σθένω. 1175

ΗΛ. τί δ' ἔσχες ἄλγος; πρὸς τί τοῦτ' εἰπὼν  
κυρεῖς;

ΟΡ. ἦ σὸν τὸ κλεινὸν εἶδος Ἡλέκτρας τόδε;

ΗΛ. τόδ' ἔστ' ἐκείνο, καὶ μάλ' ἀθλίως ἔχον.

ΟΡ. οἷμοι ταλαίνης ἄρα τῆσδε συμφορᾶς.

ΗΛ. τί δή ποτ', ὦ ξέν', ἀμφ' ἐμοὶ στένεις  
τάδε; 1180

ΟΡ. ὦ σῶμ' ἀτίμως καθέως ἐφθαρμένον.

ΗΛ. οὐτοί ποτ' ἄλλην ἢ 'μὲ δυσφημεῖς, ξένε.

ΟΡ. φεῦ τῆς ἀνύμφου δυσμόρου τε σῆς τροφῆς.

ΗΛ. τί δή ποτ', ὦ ξέν', ὧδ' ἐπισκοπῶν στένεις;

ΟΡ. ὥς οὐκ ἄρ' ἤδη τῶν ἐμῶν οὐδὲν κακῶν. 1185

ΗΛ. ἐν τῷ διέγνως τοῦτο τῶν εἰρημένων;

ΟΡ. ὁρῶν σε πολλοῖς ἐμπρέπουσαν ἄλγεσιν.

ΗΛ. καὶ μὴν ὀρᾶς γε παῦρα τῶν ἐμῶν κακῶν.

ΟΡ. καὶ πῶς γένοιτ' ἂν τῶνδ' ἔτ' ἐχθίω βλέπειν;

ΗΛ. ὀθούνεκ' εἰμὶ τοῖς φονεῦσι σύντροφος. 1190

ΟΡ. τοῖς τοῦ; πόθεν τοῦτ' ἐξεσήμηνας κακόν;

ΗΛ. τοῖς πατρός. εἶτα τοῖσδε δουλεύω βίᾳ.

ΟΡ. τίς γάρ σ' ἀνάγκη τῇδε προτρέπει βροτῶν;

ΗΛ. μήτηρ καλεῖται· μητρὶ δ' οὐδὲν ἐξισοῖ.

ΟΡ. τί δρῶσα; πότερα χερσίν, ἢ λύμῃ βίου; 1195

ΗΛ. καὶ χερσὶ καὶ λύμαισι καὶ πᾶσιν κακοῖς.

ΟΡ. οὐδ' οὐπαρήξων οὐδ' ὁ κωλύσων πάρα;

ΗΛ. οὐ δῆθ'. ὅς ἦν γάρ μοι σὺ προὔθηκας  
σποδόν.

ΟΡ. ὦ δύσποτμ', ὥς ὁρῶν σ' ἐποικτίρω πάλαι.

ΗΛ. μόνος βροτῶν νυν ἴσθ' ἐποικτίρας ποτέ. 1200

- ΟΡ. μόνος γὰρ ἤκω τοῖσι σοῖς ἀλγῶν κακοῖς.  
 ΗΛ. οὐ δὴ πόθ' ἡμῖν ξυγγενῆς ἤκεις ποθέν;  
 ΟΡ. ἐγὼ φράσαιμ' ἄν, εἰ τὸ τῶνδ' εὖνουν πάρα.  
 ΗΛ. ἀλλ' ἐστὶν εὖνουν, ὥστε πρὸς πιστὰς ἐρεῖς.  
 ΟΡ. μέθες τόδ' ἄγγος νυν, ὅπως τὸ πᾶν  
 μάθης. 1205

[Lays his hands on the urn, to which, however, Elektra still clings.]

- ΗΛ. μὴ δῆτα πρὸς θεῶν τοῦτό μ' ἐργάσῃ, ξένε.  
 ΟΡ. πιθοῦ λέγοντι κοῦχ ἁμαρτήσῃ ποτέ.  
 ΗΛ. μὴ πρὸς γενείου, μὴ ἔξελῃ τὰ φίλτατα.  
 ΟΡ. οὐ φημ' ἐάσειν.  
 ΗΛ. ὦ τάλαιν' ἐγὼ σέθεν,  
 Ὀρέστα, τῆς σῆς εἰ στερήσομαι ταφῆς. 1210  
 ΟΡ. εὐφημα φώνει. πρὸς δίκης γὰρ οὐ στένεις.  
 ΗΛ. πῶς τὸν θανόντ' ἀδελφὸν οὐ δίκη στένω;  
 ΟΡ. οὐ σοι προσήκει τήνδε προσφωνεῖν φάτιν.  
 ΗΛ. οὕτως ἄτιμός εἰμι τοῦ τεθνηκότος;  
 ΟΡ. ἄτιμος οὐδενὸς σύ· τοῦτο δ' οὐχὶ σόν. 1215  
 ΗΛ. εἴπερ γ' Ὀρέστου σῶμα βαστάζω τόδε.  
 ΟΡ. ἀλλ οὐκ Ὀρέστου, πλὴν λόγῳ γ' ἡσκη-  
 μένον.

[ELEKTRA releases the urn, which ORESTES takes and gives to one of the Attendants.]

- ΗΛ. ποῦ δ' ἔστ' ἐκείνου τοῦ ταλαίπῳρου τάφος;  
 ΟΡ. οὐκ ἔστι. τοῦ γὰρ ζῶντος οὐκ ἔστιν  
 τάφος. 1219  
 ΗΛ. πῶς εἶπας, ὦ παῖ;  
 ΟΡ. ψεῦδος οὐδὲν ὦν λέγω.

ΗΛ. ἦ ζῆ γὰρ ἀνὴρ ;

ΟΡ. εἵπερ ἔμψυχός γ' ἐγώ.

ΗΛ. ἦ γὰρ σὺ κείνος ;

ΟΡ. τήνδε προσβλέψασά μου  
σφραγίδα πατρὸς ἔκμαθ' εἰ σαφῆ λέγω.

[Shows a ring. ELEKTRA flings her arms about his neck.

ΗΛ. ὦ φίλτατον φῶς.

ΟΡ. φίλτατον, συμμαρτυρῶ.

ΗΛ. ὦ φθέγμ', ἀφίκου ;

ΟΡ. μηκέτ' ἄλλοθεν πύθῃ. 1225

ΗΛ. ἔχω σε χερσίν ;

ΟΡ. ὥς τὰ λοιπ' ἔχους αἰεί.

ΗΛ. ὦ φίλταται γυναῖκες, ὦ πολίτιδες,  
ὁρᾶτ' Ὀρέστην τόνδε, μηχαναῖσι μὲν  
θανόντα, νῦν δὲ μηχαναῖς σεσσωσμένον.

ΧΟ. ὁρῶμεν, ὦ παῖ, καπὶ συμφοραῖσί μοι 1230  
γεγηθὸς ἔρπει δάκρυον ὀμμάτων ἄπο

στρ.

ΗΛ. ἰὼ γοναί,

γοναὶ σωμάτων ἐμοὶ φιλτάτων

ἐμόλετ' ἀρτίως,

ἐφηύρετ', ἦλθετ', εἶδεθ' οὓς ἐχρῆζετε. 1235

ΟΡ. πάρεσμεν· ἀλλὰ σίγ' ἔχουσα πρόσμενε.

ΗΛ. τί δ' ἔστιν ;

ΟΡ. σιγᾶν ἄμεινον, μή τις ἔνδοθεν κλύῃ.

ΗΛ. ἀλλ' οὐ μὰ τὴν ἄδμητον αἰὲν Ἄρτεμιν  
τόδε μὲν οὐ ποτ' ἀξιόσω τρέσαι 1240  
περισσὸν ἄχθος ἔνδον  
γυναικῶν ὃν αἰεί.

ΟΡ. ὄρα γε μὲν δὴ κὰν γυναιξὶν ὥς Ἄρης  
ἔνεστιν· εὖ δ' ἔξοισθα πειραθεῖσά που.

ΗΛ. ὀτοτοτοτοτοῖ τοτοῖ, 1245

ἀνέφελον ἐπέβαλες

οὐ ποτε καταλύσιμον,

οὐδέ ποτε λησόμενον

ἀμέτερον οἶον ἔφυ κακόν. 1250

ΟΡ. ἔξοιδα καὶ ταῦτ'· ἀλλ' ὅταν παρουσία  
φράζῃ, τότ' ἔργων τῶνδε μεμνήσθαι χρέων.

ἄντ.

ΗΛ. ὁ πᾶς ἐμοί,

ὁ πᾶς ἂν πρέποι παρὼν ἐννεπειν

τάδε δίκᾳ χρόνος· 1255

μόλις γὰρ ἔσχον νῦν ἐλεύθερον στόμα.

ΟΡ. ξύμφημι κἀγώ. τοιγαροῦν σῶζου τόδε.

ΗΛ. τί δρῶσα;

ΟΡ. οὐ μὴ ᾽στι καιρὸς μὴ μακρὰν βούλου  
λέγειν.

ΗΛ. τίς οὖν ἂν ἀξίαν γε σοῦ πεφηνότος 1260

μεταβάλουτ' ἂν ὧδε σιγὰν λόγων

ἐπεὶ σε νῦν ἀφράστως

ἀέλπτως τ' ἐσεῖδον.

ΟΡ. τότ' εἶδες, ὅτε θεοί μ' ἐπώτρυναν μολεῖν

— — — — —

ΗΛ. ἔφρασας ὑπερτέραν 1265

τᾶς πάρος ἔτι χάριτος,

εἴ σε θεὸς ἐπόρισεν

ἀμέτερα πρὸς μέλαθρα·

δαιμόνιον αὐτὸ τίθημ' ἐγώ. 1270

ΟΡ. τὰ μὲν σ' ὀκνῶ χαίρουσαν εἰργαθεῖν, τὰ δὲ  
δέδοικα λίαν ἡδονῇ νικωμένην.

ἐπεὶ δ'.

ΗΛ. ἰὼ χρόνῳ μακρῷ φιλτάταν  
ὁδὸν ἐπαξιώσας ὥδέ μοι φανῆναι,  
μή τί με, πολύπονον ὧδ' ἰδὼν — 1275

ΟΡ. τί μὴ ποιήσω ;

ΗΛ. μή μ' ἀποστερήσης  
τῶν σῶν προσώπων ἀδονὰν μεθέσθαι.

ΟΡ. ἦ κάρτα καὶ ἄλλοισι θυμοίμην ἰδὼν.

ΗΛ. ξυναινεῖς ;

ΟΡ. τί μὴν οὔ ; 1280

ΗΛ. ὦ φίλαι, ἔκλυον ἂν ἐγὼ  
οὐδ' ἂν ἥλπισ' αὐδάν.  
ἔσχον \*ὄρμαν ἄναυδον  
οὐδὲ σὺν βοᾷ κλύουσα,  
τάλαινα· νῦν δ' ἔχω σε· προὔφάνης δὲ 1285  
φιλτάταν ἔχων πρόσοψιν,  
ἄς ἐγὼ οὐδ' ἂν ἐν κακοῖς λαθοίμαν.

ΟΡ. τὰ μὲν περισσεύοντα τῶν λόγων ἄφες,  
καὶ μήτε μήτηρ ὡς κακὴ δίδασκέ με  
μήθ' ὡς πατρώαν κτῆσιν Αἴγισθος δόμων  
ἀντλεῖ, τὰ δ' ἐκχεῖ, τὰ δὲ διασπείρει μάτην.  
λόγου γὰρ ἂν σοι καιρὸν ἐξείργοι χρόνος.  
ἂ δ' ἀρμόσει μοι τῷ παρόντι νῦν χρόνῳ  
σήμαιν', ὅπου φανέντες ἢ κεκρυμμένοι 1294  
γελῶντας ἐχθροὺς παύσομεν τῇ νῦν ὁδῷ.  
οὕτω δ' ὅπως μήτηρ σε μὴ 'πιγνώσεται  
φαιδρῷ προσώπῳ νῶν ἐπελθόντοιν δόμους·  
ἀλλ' ὡς ἐπ' ἄτη τῇ μάτην λελεγεμένη

στέναζ'· ὅταν γὰρ εὐτυχήσωμεν, τότε  
χαίρειν παρέσται καὶ γελᾶν ἐλευθέρως. 1300

**ΗΛ.** ἀλλ', ὦ κασίγνηθ', ὦδ' ὅπως καὶ σοὶ φίλον  
καὶ τοῦμόν ἐσται τῇδ'· ἐπεὶ τὰς ἡδονὰς  
πρὸς σοῦ λαβοῦσα κοῦκ ἐμὰς ἐκτησάμην.  
κοῦδ' ἂν σε λυπήσασα δεξαίμην βραχὺ  
αὐτὴ μέγ' εὐρεῖν κέρδος. οὐ γὰρ ἂν καλῶς  
ὑπηρετοίην τῷ παρόντι δαίμονι. 1306  
ἀλλ' οἶσθα μὲν τάνθενδε, πῶς γὰρ οὐ ;  
κλύων

ὁθύνεκ' Αἰγισθος μὲν οὐ κατὰ στέγας,  
μήτηρ δ' ἐν οἴκοις· ἦν σὺ μὴ δείσης ποθ' ὥς  
γέλῳτι τοῦμόν φαιδρὸν ὄψεται κάρα· 1310  
μῖσός τε γὰρ παλαιὸν ἐντέτηκέ μοι,  
κἀπεί σ' ἐσεῖδον, οὐ ποτ' ἐκλήξω χαρᾶ  
δακρυρροοῦσα. πῶς γὰρ ἂν λήξαιμ' ἐγώ,  
ἥτις μιᾶ σε τῇδ' ὀδῷ θανόντα τε 1314  
καὶ ζῶντ' ἐσεῖδον ; εἴργασαι δέ μ' ἄσκοπα·  
ὥστ' εἰ πατήρ μοι ζῶν ἵκοιτο, μηκέτ' ἂν  
τέρας νομίζειν αὐτό, πιστεύειν δ' ὀράν.  
ὅτ' οὖν τοιαύτην ἡμῖν ἐξήκεις ὁδόν,  
ἄρχ' αὐτὸς ὥς σοι θυμός. ὥς ἐγὼ μόνη  
οὐκ ἂν δυοῖν ἡμαρτον· ἡ γὰρ ἂν καλῶς 1320  
ἔσωσ' ἐμαυτήν, ἡ καλῶς ἀπωλόμην.  
**ΧΟ.** σιγᾶν ἐπήνεσ'· ὥς ἐπ' ἐξόδῳ κλύω  
τῶν ἐνδοθεν χωροῦντος.

**ΗΛ.** εἴσιτ', ὦ ξένοι,  
ἄλλως τε καὶ φέροντες οἷ' ἂν οὔτε τις  
δόμων ἀπώσαιτ' οὔτ' ἂν ἡσθήη λαβών. 1325

[Enter the PAIDAGOGOS from the palace.]

ΠΑ. ὦ πλείστα μῶροι καὶ φρενῶν τητῶμενοι,  
 πότερα παρ' οὐδὲν τοῦ βίου κήδεσθ' ἔτι,  
 ἢ νοῦς ἔνεστιν οὔτις ὑμῖν ἐγγενής,  
 ὅτ' οὐ παρ' αὐτοῖς, ἀλλ' ἐν αὐτοῖσιν κακοῖς  
 τοῖσιν μεγίστοις ὄντες οὐ γιγνώσκετε ; 1330  
 ἀλλ' εἰ σταθμοῖσι τοῖσδε μὴ 'κύρουν ἐγὼ  
 πάλαι φυλάσσω, ἣν ἂν ὑμῖν ἐν δόμοις  
 τὰ δρώμεν' ὑμῶν πρόσθεν ἢ τὰ σώματα·  
 νῦν δ' εὐλάβειαν τῶνδε προϋθέμην ἐγώ.  
 καὶ νῦν ἀπαλλαχθέντε τῶν μακρῶν λόγων  
 καὶ τῆς ἀπλήστου τῆσδε σὺν χαρᾷ βοῆς  
 εἴσω παρέλθεθ', ὥς τὸ μὲν μέλλειν κακὸν  
 ἐν τοῖς τοιούτοις ἔστ', ἀπηλλάχθαι δ' ἀκμή.

ΟΡ. πῶς οὖν ἔχει τὰν τευθεὺς εἰσιόντι μοι ;

ΠΑ. καλῶς. ὑπάρχει γάρ σε μὴ γνῶναί τινα.

ΟΡ. ἡγγεῖλας, ὥς ἔοικεν, ὥς τεθνηκότα. 1341

ΠΑ. εἰς τῶν ἐν "Αἰδου μάνθαν' ἐνθάδ' ὦν ἀνῆρ.

ΟΡ. χαίρουσιν οὖν τούτοισιν ; ἢ τίνες λόγοι ;

ΠΑ. τελουμένων εἴποιμ' ἄν· ὥς δὲ νῦν ἔχει,  
 καλῶς τὰ κείνων πάντα, καὶ τὰ μὴ καλῶς.

ΗΛ. τίς οὗτός ἐστ', ἀδελφέ ; πρὸς θεῶν φράσον.

ΟΡ. οὐχὶ ξυνίης ;

ΗΛ. οὐδέ γ' ἐς θυμὸν φέρω.

ΟΡ. οὐκ οἶσθ' ὅτῳ μ' ἔδωκας ἐς χέρας ποτέ ;

ΗΛ. ποίῳ ; τί φωνεῖς ;

ΟΡ. οὐ τὸ Φωκέων πέδον  
 ὑπεξεπέμφθην σῇ προμηθίᾳ χεροῖν. 1350

ΗΛ. ἢ κείνος οὗτος ὅν ποτ' ἐκ πολλῶν ἐγὼ  
 μόνον προσηῦρον πιστὸν ἐν πατρὸς φόνῳ ;

ΟΡ. ὅδ' ἐστί· μὴ μ' ἔλεγχε πλείοσιν λόγοις.

**ΗΛ.** ὦ φίλτατον φῶς, ὦ μόνος σωτὴρ δόμων  
 Ἀγαμέμνωνος, πῶς ἤλθες; ἦ σὺ κείνος εἶ,  
 ὃς τόνδε καὶ ἐσώσας ἐκ πολλῶν πόνων;  
 ὦ φίλταται μὲν χεῖρες, ἥδιστον δ' ἔχων 1357  
 ποδῶν ὑπηρετήμα, πῶς οὕτω πάλαι  
 ξυνών μ' ἔλθες οὐδ' ἐφαίνες, ἀλλὰ με  
 λόγοις ἀπώλλυς, ἔργ' ἔχων ἥδιστ' ἐμοί;  
 χαῖρ', ὦ πάτερ· πατέρα γὰρ εἰσορᾶν δοκῶ·  
 χαῖρ'· ἴσθι δ' ὡς μάλιστά σ' ἀνθρώπων ἐγὼ  
 ἤχθηρα κάφίλησ' ἐν ἡμέρᾳ μιᾷ. 1363

**ΠΑ.** ἀρκεῖν δοκεῖ μοι. τοὺς γὰρ ἐν μέσῳ λόγους,  
 πολλὰ κυκλοῦνται νύκτες ἡμέραι τ' ἴσαι,  
 αἱ ταῦτά σοι δείξουσιν, Ἡλέκτρα, σαφῆ.  
 σφῶν δ' ἐννέπω γε τοῖν παρεστώτοιον ὅτι  
 νῦν καιρὸς ἔρδειν· νῦν Κλυταιμνήστρα μόνη·  
 νῦν οὔτις ἀνδρῶν ἐνδον· εἰ δ' ἐφέξετον,  
 φροντίζεθ' ὡς τούτοις τε καὶ σοφωτέροις  
 ἄλλοισι τούτων πλείοσιν μαχούμενοι. 1371

**ΟΡ.** οὐκ ἂν μακρῶν ἔθ' ἡμῖν οὐδὲν ἂν λόγων,  
 Πυλάδῃ, τόδ' εἴη τοῦργον, ἀλλ' ὅσον τάχος  
 χωρεῖν ἔσω, πατρῷα προσκύσανθ' ἔδῃ  
 θεῶν, ὅσοι περ πρόπυλα ναίουσιν τάδε. 1375

[*ORESTES and PYLADES, preceded by the PAIDAGOGOS, enter the palace. As they pass through the vestibule, they salute severally the images of the gods which are there placed. ELEKTRA turns to the image of Apollo Lykeios in front of the palace, and prays to him, her hands outstretched with the palms upturned.*]

**ΗΛ.** ἄναξ Ἀπολλων, ἵλεως αὐτοῖν κλύε,  
 ἐμοῦ τε πρὸς τούτοισιν, ἦ σε πολλὰ δὴ



ἀφ' ὧν ἔχοιμι λιπαρεῖ προὔστην χερί.  
 νῦν δ', ὦ Λύκει' Ἀπολλων, ἐξ οἷων ἔχω  
 αἰτῶ, προπίπτω, λίσσομαι, γενοῦ πρόφρων  
 ἡμῖν ἀρωγὸς τῶνδε τῶν βουλευμάτων,  
 καὶ δεῖξον ἀνθρώποισι τὰπιτίμια  
 τῆς δυσσεβείας οἷα δωροῦνται θεοί.

[*Enters the palace.*]

ΧΟ. ἴδεθ' ὅπη προνέμεται  
 τὸ δυσέριστον αἶμα φυσῶν Ἀρης. 1385  
 βεβᾶσιν ἄρτι δωμάτων ὑπόστεγοι  
 μετάδρομοι κακῶν πανουργημάτων  
 ἄφυκτοι κύνες,  
 ὥστ' οὐ μακρὰν ἔτ' ἀμμενεῖ  
 τοῦμὸν φρενῶν ὄνειρον αἰωρούμενον. 1390

ἀντ.

παράγεται γὰρ ἐνέρων  
 δολιόπους ἀρωγὸς εἴσω στέγας,  
 ἀρχαιόπλουτα πατρὸς εἰς ἐδώλια  
 νεακόνητον αἶμα χειροῖν ἔχων·  
 ὁ Μαίας δὲ παῖς 1395  
 Ἑρμῆς σφ' ἄγει δόλον σκότῳ  
 κρύψας πρὸς αὐτὸ τέρμα, κοῦκ ἔτ' ἀμμένει.

[*Enter ELEKTRA hastily from the palace.*]

στρ.

ΗΛ. ὦ φίλταται γυναῖκες, ἄνδρες αὐτίκα  
 τελοῦσι τοῦργον· ἀλλὰ σῖγα πρόσμενε.

ΧΟ. πῶς δὴ ; τί νῦν πράσσουσιν ;

ΗΛ. ἡ μὲν ἐς τάφον 1400  
 λέβητα κοσμεῖ, τὼ δ' ἐφέστατον πέλας.

- ΧΟ. σὺ δ' ἐκτὸς ἤξας πρὸς τί ;  
 ΗΛ. φρουρησους' ὅπως  
 Αἴγισθος ἡμᾶς μὴ λάθῃ μολῶν ἔσω.  
 ΚΛ. (within) αἰαῖ. ἰὼ στέγαι 1404  
 φίλων ἔρημοι, τῶν δ' ἀπολλύντων πλέαι.  
 ΗΛ. βοᾷ τις ἔνδον. οὐκ ἀκούετ', ὦ φίλοι ;  
 ΧΟ. ἤκουσ' ἀνήκουστα δύστανος, ὥστε φρίξαι.  
 ΚΛ. οἴμοι τάλαιν'. Αἴγισθε, ποῦ ποτ' ὦν κυρεῖς ;  
 ΗΛ. ἰδὸν μάλ' αὖ θροεῖ τις.  
 ΚΛ. ὦ τέκνον τέκνον, 1410  
 οἴκτιρε τὴν τεκοῦσαν.  
 ΗΛ. ἀλλ' οὐκ ἐκ σέθεν  
 ὠκτίρεθ' οὔτος οὐδ' ὁ γεννήσας πατήρ.  
 ΧΟ. ὦ πόλις, ὦ γεγεὰ τάλαινα, νῦν \*σοι  
 μοῖρα καθαμερία φθίνει φθίνει. 1414  
 ΚΛ. ὦμοι πέπληγμαι.  
 ΗΛ. παῖσον, εἰ σθένεις, διπλῆν.  
 ΚΛ. ὦμοι μάλ' αὖθις.  
 ΗΛ. εἰ γὰρ Αἰγίσθῳ γ' ὁμοῦ.  
 ΧΟ. τελοῦσ' ἀραί· ζῶσιν οἱ γᾶς ὑπαὶ κείμενοι.  
 παλῖρρυτον γὰρ αἶμ' ὑπεξαιροῦσι τῶν κτα-  
 νόντων 1420  
 οἱ πάλαι θανόντες.

[Enter ORESTES and PYLADES from the palace with bloody swords in their hands.]

ἀντ.

καὶ μὴν πάρεισιν οἶδε· φοινία δὲ χεῖρ  
 στάζει θυηλῆς Ἄρεος, οὐδ' ἔχω \*ψέγειν.

ΗΛ. Ὅρέστα, πῶς κυρεῖτε ;

ΟΡ. τὰν δόμοισι μὲν

καλῶς, Ἀπόλλων εἰ καλῶς ἐθέσπισεν. 1425

ΗΛ. τέθνηκεν ἡ τάλαινα ;

ΟΡ. μηκέτ' ἐκφοβοῦ

μητρῶον ὥς σε λῆμ' ἀτιμάσει ποτέ.

ΧΟ. παύσασθε, λεύσσω γὰρ Αἴγισθον ἐκ προδῆ-  
λου.

ΗΛ. ὦ παῖδες, οὐκ ἄψορρον ;

ΟΡ. εἰσορᾷτέ που 1430

τὸν ἄνδρ' ;

ΗΛ. ἐφ' ἡμῖν οὗτος ἐκ προαστίου

χωρεῖ γεγεθώς — — — — —

ΧΟ. βᾶτε †κατ' ἀντιθύρων ὅσον τάχιστα,  
νῦν, τὰ πρὶν εὖ θέμενοι, τάδ' ὥς πάλιν.

ΟΡ. θάρσει· τελοῦμεν·

ΗΛ. ἦ νοεῖς ἔπειγέ νυν. 1435

ΟΡ. καὶ δὴ βέβηκα.

[Enters the palace with PYLADES.

ΗΛ. τὰνθάδ' ἂν μέλοιτ' ἐμοί.

ΧΟ. δι' ὧτὸς ἂν παῦρά γ' ὥς ἡπίως ἐννέπειν  
πρὸς ἄνδρα τόνδε συμφέροι, λαθραῖον ὥς  
δορούση 1440  
πρὸς δίκας ἀγῶνα.

[Enter AIGISTHOS, attended, from the spectators' right. His  
χιτών and χλαμὺς are of rich texture and brilliant  
colour. On his head is an Asiatic pointed cap, and he  
wears a sword.]

ΑΙ. τίς οἶδεν ὑμῶν ποῦ ποθ' οἱ Φωκῆς ξένοι,  
οὓς φασ' Ὀρέστην ἡμῖν ἀγγεῖλαι βίον  
λελοιπόθ' ἱππικοῖσιν ἐν ναυαγίοις ; 1444

σε τοι, σέ κρίνω, ναὶ σέ, τὴν ἐν τῷ πάρος  
χρόνῳ θρασεῖαν· ὥς μάλιστα σοὶ μέλειν  
οἶμαι, μάλιστα δ' ἂν κατειδυῖαν φράσαι.

**ΗΛ.** ἔξοιδα. πῶς γὰρ οὐχί; συμφορᾶς γὰρ ἂν  
ἔξωθεν εἶην τῶν ἐμῶν τῆς φιλτάτης.

**ΑΙ.** ποῦ δῆτ' ἂν εἶεν οἱ ξένοι; δίδασκέ με. 1450

**ΗΛ.** ἔνδον· φίλης γὰρ προξένου κατήνυσαν.

**ΑΙ.** ἦ καὶ θανόντ' ἠγγειλαν ὥς ἐτητύμως;

**ΗΛ.** οὐκ, ἀλλὰ κάπέδειξαν, οὐ λόγῳ μόνον.

**ΑΙ.** πάρεστ' ἄρ' ἡμῖν ὥστε κάμφανῇ μαθεῖν;

**ΗΛ.** πάρεστι δῆτα καὶ μάλ' ἄζηλος θέα. 1455

**ΑΙ.** ἦ πολλὰ χαίρειν μ' εἶπας οὐκ εἰωθότως.

**ΗΛ.** χαίροις ἄν, εἴ σοι χαρτὰ τυγχάνει τάδε.

**ΑΙ.** σιγᾶν ἄνωγα κἀναδεικνύναι πύλας  
πᾶσιν Μυκηναίοισιν Ἀργείοις θ' ὁράν,  
ὥς εἴ τις αὐτῶν ἐλπίσιν κεναῖς πάρος 1460  
ἔξῃρετ' ἀνδρὸς τοῦδε, νῦν ὁρῶν νεκρὸν  
στόμια δέχεται τὰμά, μηδὲ πρὸς βίαν  
ἐμοῦ κολαστοῦ προστυχῶν φύσῃ φρένας.

**ΗΛ.** καὶ δὴ τελεῖται τὰπ' ἐμοῦ. τῷ γὰρ χρόνῳ  
νοῦν ἔσχον, ὥστε συμφέρειν τοῖς κρείσ-  
σοσιν. 1465

[She flings open the doors of the palace. The ἐκκύκλημα  
(a small low platform) is wheeled out. On it is laid a  
body completely concealed by a pall; a face-cloth covers  
the face. On either side of the body stand ORESTES  
and PYLADES; their swords are hidden. AIGISTHOS  
approaches the body.]

**ΑΙ.** ὦ Ζεῦ, δέδορκα φάσμι' ἄνευ φθόνου μὲν οὐ  
πεπτωκός· εἰ δ' ἔπεστι Νέμεσις, οὐ λέγω.

χαλᾶτε πᾶν κάλυμμ' ἀπ' ὀφθαλμῶν, ὅπως  
τὸ συγγενές τοι κάπ' ἐμοῦ θρήνων τύχῃ.

ΟΡ. αὐτὸς σὺ βάσταζ'. οὐκ ἐμὸν τόδ', ἀλλὰ  
σόν, 1470

τὸ ταῦθ' ὄραν τε καὶ προσηγορεῖν φίλως.

ΑΙ. ἀλλ' εὖ παραινεῖς, κάπιπείσομαι· σὺ δέ,  
εἴ που κατ' οἶκόν μοι Κλυταιμνήστρα, κάλει.

ΟΡ. αὕτη πέλας σοῦ. μηκέτ' ἄλλοσε σκόπει.

ΑΙ. (*removing the face-cloth*)

οἴμοι, τί λεύσσω ;

ΟΡ. τίνα φοβεῖ ; τίν' αγνοεῖς ; 1475

ΑΙ. τίνων ποτ' ἀνδρῶν ἐν μέσοις ἀρκυστάτοις  
πέπτωχ' ὁ τλήμων ;

ΟΡ. οὐ γὰρ αἰσθάνει πάλαι

\*ζῶντας θανοῦσιν οὔνεκ' ἀνταυδᾶς ἴσα ;

ΑΙ. οἴμοι, ξυνῆκα τοῦπος. οὐ γὰρ ἔσθ' ὅπως  
ὁδ' οὐκ Ὁρέστης ἔσθ' ὁ προσφωνῶν ἐμέ.

ΟΡ. καὶ μάντις ὦν ἄριστος ἐσφάλλον πάλαι ;

ΑΙ. ὄλωλα δὴ δείλαιος. ἀλλὰ μοι πάρες 1482  
καὶν σμικρὸν εἰπεῖν.

ΗΛ. μὴ πέρα λέγειν ἔα

πρὸς θεῶν, ἀδελφέ, μηδὲ μηκύνειν λόγους.

τί γὰρ βροτῶν ἂν σὺν κακοῖς μεμιγμένων  
θνήσκειν ὁ μέλλων τοῦ χρόνου κέρδος φέροι ;

ἀλλ' ὥς τάχιστα κτεῖνε καὶ κτανῶν πρόθεσ  
ταφεῦσιν ὦν τόνδ' εἰκός ἐστι τυγχάνειν,

ἄποπτον ἡμῶν. ὥς ἐμοὶ τόδ' ἂν κακῶν  
μόνον γένοιτο τῶν πάλαι λυτήριον. 1490

ΟΡ. χωροῖς ἂν εἴσω σὺν τάχει. λόγων γὰρ οὐ  
νῦν ἐστὶν ἀγών, ἀλλὰ σῆς ψυχῆς πέρι.

ΑΙ. τί δ' ἐς δόμους ἄγεις με ; πῶς, τόδ' εἰ  
καλὸν

οὔργον, σκότου δεῖ, κοῦ πρόχειρος εἰ  
κτανεῖν ; 1494

ΟΡ. μὴ τάσσε· χώρει δ' ἔνθαπερ κατέκτανες  
πατέρα τὸν ἄμόν, ὥς ἂν ἐν ταυτῷ θάνης.

ΑΙ. ἦ πᾶσ' ἀνάγκη τήνδε τὴν στέγην ἰδεῖν  
τά τ' ὄντα καὶ μέλλοντα Πελοπιδῶν κακά ;

ΟΡ. τὰ γοῦν σ'· ἐγὼ σοι μάντις εἰμὶ τῶνδ'  
ἄκρος. 1499

ΑΙ. ἀλλ' οὐ πατρώαν τὴν τέχνην ἐκόμπασας.

ΟΡ. πόλλ' ἀντιφωνεῖς, ἦ δ' ὁδὸς βραδύνεται.  
ἀλλ' ἔρφ'.

ΑΙ. ὑφηγοῦ.

ΟΡ. σοὶ βαδιστέον πάρος.

ΑΙ. ἦ μὴ φύγω σε ;

ΟΡ. μὴ μὲν οὖν καθ' ἡδονὴν  
θάνης· φυλάξαι δεῖ με τοῦτό σοι πικρόν.  
χρὴν δ' εὐθύς εἶναι τήνδε τοῖς πᾶσιν δίκην,  
ὅστις πέρα πράσσειν γε τῶν νόμων θέλει,  
κτείνειν. τὸ γὰρ πανοὔργον οὐκ ἂν ᾖν  
πολύ. 1507

[ORESTES and PYLADES drive AIGISTHOS before them into  
the interior of the palace.

ΧΟ. ὦ σπέρμ' Ἀτρέως, ὥς πολλὰ παθὼν  
δι' ἐλευθερίας μόλις ἐξῆλθες  
τῇ νῦν ὁρμῇ τελεωθέν. 1510



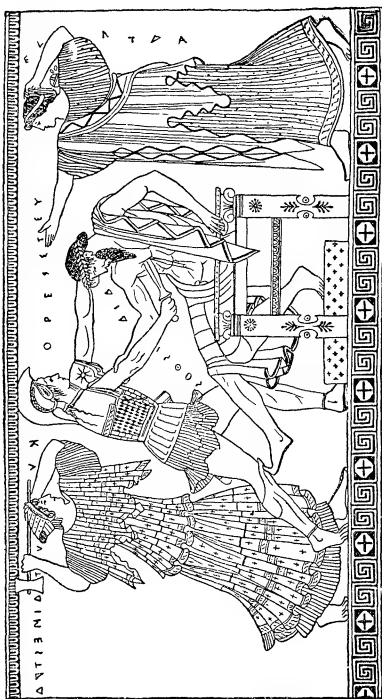


PLATE III.—THE SLAYING OF AGISTHOS. (See p. xxix.)



## NOTES

1-120. *Prologos*. See Introduction.

In the skilfully constructed speeches of the Paidagogos and Orestes, the poet gives us an instructive example of his art and its method. By disclosures which seem to arise naturally and spontaneously out of the situation, he contrives to inform us where he has laid his scene, and at what time of the day the action of the play begins; to put us in possession of certain facts precedent to the action, which are needful for a proper comprehension of the drama; and to prepare us for the developments of the sequel by a sketch of Orestes' plans. More than this, he awakens sympathy with his *personae* by giving us an agreeable impression of their characters. In the Paidagogos we see a faithful servant, who saved his young master's life when he might have obtained a large reward for betraying his trust, and who has never since wavered in his devotion. For eight years now, he has been assisting to train and encourage Agamemnon's son to the performing of that act of vengeance which the religious beliefs of the time enjoined as a sacred duty. Though aged, he is energetic and practical. Again, it was necessary to forestall at the outset any prejudice which the spectator might feel against the son who is compassing the murder of his own mother. This is happily achieved by putting into Orestes' mouth the frank and kindly words with which he addresses the old man (23 ff.). Though he has nerved himself, under divine sanction, to the doing of a horrible deed, Orestes is clearly no heartless ruffian, but a young man of noble and generous disposition; he is courteous, gentle, and warm-hearted, and he is capable of genuine gratitude. The words *εἰ μὴ τι καιροῦ τυγχάνω, μεθάρμοσον* (31) show that he is also graced with the modesty which is one of youth's chief charms.

1. ὦ τοῦ στρατηγέσαντος κτλ., 'son of him who was chieftain of the hosts in Troy-land, son of Agamemnon.'

3. παρόντι λεύσσειν, 'thine own eyes may look upon.'  
 πρῶτος ἦσα takes the gen., as being equivalent to ἐπεθύμεις.

4. Ἄργος: not the town merely, but the whole country, Argolis, as in Hom. Cp. *Od.* 3. 263 μυχῷ Ἄργεος ἵπποβότοιο.

παλαιόν: because Argos, the founder of the race, was γηγενής, or because the Argives claimed to be the most ancient of the Hellenes (Schol.). τό, demonstrative: 'here (τόδε) is that ancient Argos, which . . .'

5. κόρης: Io. Inachos, the eponymous god of the river, was the first king of Argos; cp. Hor. *quantum distet ab Inacho | Codrus pro patria non timidus mori*. Io was the first priestess of Hera, who, out of jealousy, changed her into a cow, and by means of the tortures inflicted by a gadfly kept her perpetually wandering. ἔλκος: 'the whole region, regarded as the ground which her story has made sacred' (Jebb).

7. The ἀγορά is that of the town of Argos; it lay below the citadel on the eastern side. Argos is about six miles from Mykenai, and it is doubtful whether the ἀγορά was visible from that place, though the citadel itself can be seen.

Λύκειος is a common epithet of Apollo in Greek literature. Homer calls him λυκηγενής, and Pindar calls him Λύκιος. In the popular and most ancient view, the syllable λυκ meant *wolf*; Apollo was the Wolf-god. This points to the actual identification of the god with the wolf, as is clearly shown in *Theb.* 145 Λύκει' ἀναξ, λύκειος γενοῦ στρατῷ δαΐω, 'O Wolf-king, prove thy wolf-power on the foeman's host.' "By the title Λύκειος Apollo is associated with the wolf, which in the legends, as usually in such cases, is represented sometimes as his enemy [cp. the epithet λυκοκτόνος], sometimes as the instrument or minister of his power. A figure of one of his wolf-servants stood near the great altar at Delphi, and was explained by a story. Historically there can be little doubt that the cult of Λύκειος, and that of Λύκαιος in Arcadia, were simple wolf-worships, absorbed with many others in the anthropomorphic worship of Apollo and Zeus respectively. Under this animal-name and in language older than his own religion Apollo is here invoked to perform a function like that of another animal-deity, Pan, whose terrible cries were supposed to cause the Πανικός φόβος" (Verrall ad loc.).

The connexion of the syllable λυκ in these titles with *light* naturally arose after the identification of Apollo with the sun-god Helios—an identification which was not primitive.

8. The Heraion is not actually visible from Mykenai, though the distance is scarcely two miles. The ancient temple was accidentally burnt to the ground in 423 B.C., the priestess, Chryseis, having fallen asleep with a lighted torch in her hand, and so unwittingly set fire to some wreaths. A new temple was built on a site near, and was one of the most renowned of Hellenic shrines in historic times. It contained the famous statue of Hera by Polykleitos, the Argive sculptor. The temples did not stand in Argos itself, but on a spur of Mt. Euboia, some five miles to the NW. The site of the later temple was excavated in 1892-95 by the American School at Athens.

9. **φάσκειν** : inf. for imper. : *deem*, 'assure thyself.'

**Μυκήνας** : the pl. is the common form in historic times, but in Hom. the sing. is used, except in two instances.

**πολυχρύσευς**, 'rich in treasure,' is the Homeric epithet of the town. Of its truth we have some evidence in the enormous amount of gold objects found in the graves there by Schliemann (see Schuchhardt). Cp. Thuc. 1. 9 λέγουσι . . Πέλοπά τε πρώτον πλήθει χρημάτων, ἃ ἦλθεν ἐκ τῆς Ἀσίας ἔχων ἐς ἀνθρώπους ἀπόρους, δύναμιν περιποιησάμενον. . .

10. **πολύφθορον**, 'rich in murders.' The similarity of the compound to **πολυχρύσευς** is obviously intentional.

The series of horrors which marked the history of the house from the time of Pelops make an appalling list. Pelops killed Myrtilos, the charioteer of Oinomaos, king of Pisa (508). Atreus and Thyestes, sons of Pelops, murdered their brother Chrysippos; and Atreus killed two sons of Thyestes (whose bodies he caused to be served to their father as food) and also his own son Pleisthenes. Agamemnon put to death his daughter Iphigeneia; and Aigisthos, who was a son of Thyestes, murdered Atreus and Agamemnon. Of all this Homeric legend knows nothing. The stories seem to have been the inventions of the conquering Dorians, who were jealous of the fame with which epic song had invested the great dynasty that they overthrew.

11. **ᾔδεν κτλ.**, 'whence, from amid thy murdered father's blood . . I carried thee, and got thee safe away.' No doubt the murder of Agamemnon was intended to be followed by that of his heir. Cp. *Tr.* 558 ἐκ φονῶν ἀνελόμην, 'took up from the blood' (of the slain Nessos). Here and *Tr.* l.c. the MSS. give **φόνων**, but I have written **φονῶν** without hesitation. **φοναί** (the pl. only is used), as I have shown in *Class. Rev.*, 1901, means 'blood' (shed), or 'bloody corpses or carcases,' 'carnage'; and it never means anything else. The L. & S.

article s.v. *φονή* is altogether incorrect. Of course *φόνων* could stand here ; cp. 779. *ἐκ* is perhaps literal ; the children may have been present at the murder.

13. *ἤνεγκα* : not literally, for Orestes must have been more than ten years old.

14. Orestes would be at least eighteen, for according to *Od.* 3. 306 (quoted 1487 n. ad fin.), Aigisthos was killed in the eighth year of his reign.

17. *ἔφα* : the action of the play, like that of so many others, begins with the early morning. "The sights and sounds of early morning are in unison with the spirit of this play, in which the *παννυχίδες* (v. 92) of Electra's sorrow are turned to joy, and the god of light prevails" (Jebb).

18. *καφῆ* : proleptic, as in 1366 ; 'wakes to our hearing.'

19. *ἄστρων εὐφρόνη* : the gen. practically equivalent to an epithet is rare. Here it seems to be possessive : the night belongs to the stars, as the day to the sun. So *τόλμης πρόσωπον*, *O.T.* 533. In *χιόνος πτέρυγι*, *Ant.* 114, the gen., which is usually taken as a gen. of quality, seems to be really a gen. of material used figuratively. The pure gen. of quality seems to be unknown in Greek.

21. *εὐνάπτeton λόγοισιν*, 'confer together.' The intrans. uses of the verb are fairly extended : e.g. *Τήνῳ συνάπτουσ'* *Ἄνδρος*, 'adjoining,' *Pers.* 885 ; *ῶρα συνάπτει*, 'is nigh at hand,' *Pind.* ; *συν. ἐς χεῖρα γῆ*, 'come close to land,' *Herakl.* 429 ; *τύχα ποδὸς συνάπτει μοι*, 'my foot's chance fits,' i.e. I come opportunely. *ὥς ἔνταυθ' ἑμέν κτλ.* : *ἑμέν* as = *ἔσμέν* is found only in Kallimachos, an Alexandrian poet who flourished circa 260 B.C. ; he seems to have invented the form, which here is certainly spurious. Hermann's correction, *ὥς ἔνταυθ' ἵνα | οὐκ ἔστ' ἔτ' ὀκνεῖν*, is admirable, and is, moreover, the only one of many proposed which satisfactorily accounts for the corruption. We may suppose that *ἔστ'* dropped out before *ἔτ'*, and that then, to supply the deficiency thus created, *ἵνα* was shifted from the end of 21 to the beginning of 22, and its place in 21 filled by *ἑμέν*, regarded as a sound form. With this correction, a comma must be placed at *λόγοισιν* instead of the stop : 'confer together, as men so circumstanced that 't is not a time still to hesitate, but the very hour for action.'

23. *προσπόλων*, 'henchmen.'

24. *χημεῖα φαίνει* takes the participle *γεῶς* because it = *φαίνει*.

26. Note the gnomic aor. ἀπώλεσεν combined with the pres. ἵστησιν.

27. ὡσαύτως δέ : δέ in apodosi.

31. μεεάρμοσον, 'set me right.' The Schol. draws attention to the modesty evidenced by these words as a pleasing trait in Orestes' character.

32. γάρ : the prefatory γάρ with which a Greek story almost invariably begins. Cp. 644, 681.

34. ἀροῖμην : ἠρόμην (showing ἄρ- in the unaugmented forms) and the fut. ἄροῦμαι are from ἄρνυμι, not αἶρω (fut. ἄρῶ, with ἄρ- in aor. forms). See Jebb, *Ajax*, pp. 217 ff.

35. With τοιαῦθ' followed by ὧν (rather than οἷων) cp. Shakspeare's use of 'such . . which.'

36. αὐτόν, 'single-handed.' ἀσπίδων . . στρατοῦ : a hendiadys, 'arms and followers,' for 'armed followers.'

37. δόλοισι κλέψαι . . σφαγᾶς, 'by craft and with stealth shed the blood of my right hand's just vengeance.' The use of the verb is identical with that in *tear a rent* (i.e. make by tearing), *cut a hole*, and is very freely employed by the poets, e.g. v. 123 τάκεις οἰμωγάν (see n.), *Αἴ.* 55 ἔκειρε φόνον, 'dealt slaughter, hacking,' *Tr.* 848 τέγγει δακρύων ἄχνάν. So κοσμεῖν λόγον, 'deliver an ornate speech'; μηκύνειν λόγον, 'deliver a long speech.' In *Ion* 168 there is a very bold example. Ion threatening the swan with his arrow, says 'if thou fly not away, αἰμάξεις ῥδᾶς, shalt sing thy death-song in blood.' See on 170, 1071, 1194.

This use of the verb finds a close parallel in a very common free use of the adjective, of which the following are examples : *Theb.* 27 εἰς ἑπτατειχεῖς ἐξόδους, 'to the seven gates of the wall'; *ib.* 118 πύλαις ἐβδόμαις, 'the gates whose number is seven'; *Anth. Pal.* 2. 380 ἐνάταις ἀνεθήκατο Μούσαις, 'offered to the Muses, whose number is nine' (this writer, a very late one, probably supported himself in a use of the ordinal which he is not likely to have invented, by instances like the preceding found in the older literature); *Soph. El.* 232 ἀνάρηθμος ὧδε θρήνων, 'setting no limit to my laments' [here it is, in my judgment, an incredible explanation to say simply that an epithet proper to θρήνων is 'transferred' to Elektra. Rather, the adj. means *not having number, observing no limit*; and the gen. depends either on ἀριθμόν (ἀνάρηθμος = οὐκ ἔχουσ' ἀριθμόν), or is a loose gen. of reference]; 837 *infr.* χρυσοδέτοις ἔρκεσι, 'by a snare set through the wearing of gold (on the neck)'; 1394 νεακόνητον αἶμα, 'bloodshed (death) coming from recent

whetting (of a sword)'; *O.C.* 711 αὔχημα . . εὐπιπον, εὐπωλον, εὐθάλασσον, 'her boast of fair steeds, fair foals, and the fair sea'; *Ant.* 1022 ἀνδροφθόρου . . αἵματος, 'corpse of a slain man.' The use of πολύχειρ and πολύπους in 488 infra and of πυκνόπτεροι in *O.C.* 17 (πυκνόπτεροι ἀηδόνες), though similar, is easier, because the Fury in fact *has many hands* and *many feet*, the hands and feet of her ministers; and many nightingales *have* collectively *many wings*.

38. ὅτ' is of course for ὅτε, but in a causal sense, as often.

42. οὐ . . μή: see Goodwin's *M. and T.*, Appendix II. 'They will not know thee by reason of thine age and the long lapse of time; nor will they suspect those silvered hairs.' The old man had come to look much older during his seven years of absence, and, apart from this, his original appearance might be expected to have passed from people's memories after so long a time. οὐδ' . . ἠνεικμῆνον does not merely amplify this thought, but rather means that his grey hairs in themselves would protect him from suspicion of any nefarious design.

45. The addition of ἀνδρός lends some dignity to the name to which it is attached. Φανοτέως: the invention is a good one, because this Phanoteus, who ruled over a small district in Phokis, was the paternal uncle of the Strophios of Krisa, with whom Orestes had enjoyed asylum since his escape, and had lived in life-long feud with his brother Krisos, Strophios' father.

46. Note τυγχάνει without ὦν, as in 312, 1457. There appear to be a few instances even in prose.

47. If ὄρκω of the mss. be retained, the construction must be either (1) ἀγγελλε ὄρκω, προστιθεὶς αὐτόν, or (2) ἀγγελλε, ὄρκω προστιθεὶς τὰ λεγόμενα. Both these alternatives are so objectionable that we need not hesitate to accept Reiske's correction ὄρκον. 'Tell them, adding thereto an oath, how that,' etc.

48. ἀναγκάϊας τύχης, 'a fatal hap,' one brought about by ἀνάγκη.

49. ἄελοισι Πυθικοῖσιν: the athletic contests at the Pythian festival were not instituted until 586 B.C.; the original competitions, which dated from very early times, being in poetry and music only. The Attic Tragedians cared as little for such anachronisms as Shakspeare.

50. κυλισθεῖς, 'flung spinning from his racing chariot.'

51. ἐφίετο: Apollo is the subject.

52. **καρτόμοις χλιδαῖς**, 'an offering of severed hair.' *χλιδή* primarily denoting *luxuriousness*, *luxury*, and *pride*, has secondarily the concrete meaning *ornament*, *rich things*, and so was used of *rich clothing*, *personal charms*, and *long hair*, the special ornament of the human body. Thus the text means literally *ornament cut from the head*; it does not connote specially luxuriant hair.

53. **στέψαντες**: see on 441. **ἄψορρον . . . πάλιν**: the pleonasm recurs *O.T.* 431 οὐ πάλιν | ἄψορρος οἴκων τῶνδ' ἀποστραφεῖς ἄπει;

54. **ἡρμένοι** as a participle of the middle voice does not occur elsewhere in classical Greek, *ἀράμενοι* being regularly used.

55. **καὶ σύ που**, 'thou too, methinks.' Cp. 948.

56. **ὅπως κτλ.**, 'that with a false story we may bring them the glad tidings.'

57. **ἔρρει**, 'has been destroyed.' **δέμας**: his dead body. News of his *death* is supposed to have been already communicated by the Paidagogos, v. 48.

59. Orestes re-assures himself against the evil omen of being described as dead while he is alive. **ὅταν** is not temporal, but means *in a case where*; cp. the causal use of *ὅτε* (38), and *Ph.* 451 ποῦ χρή τίθεσθαι ταῦτα, ποῦ δ' αἰνεῖν, ὅταν | τὰ θεῶν ἐπαινῶν τοὺς θεοὺς εὖρω κακοῦς; 'For what hurt doth this to me, when, though dead in pretence, in reality I come off safe and win renown?' For **ὡσώ** cp. 1228. **ἔρροισι**: for the more usual *ἔργω*. **ἐξεπέγκωμαι**, 'carry off,' as a prize from a contest.

61. **σὺν κέρδει**: sc. *ρήθην*, 'if it bring profit.' For the omission of the part. cp. 899; *Theb.* 806 ὑπ' ἀλλήλων φόνῳ, 'murder (committed) by one another'; ib. 1015 ἐκφορᾶς φίλων ὑπό, 'burial by friends.'

62. The best-known story is that of Pythagoras given by the Schol. Pythagoras shut himself up in an underground chamber, and caused his mother to put it about that he was dead. He then re-appeared, and began to tell marvellous stories of his having been born again, and of things and people in Hades, talking to the living about their relatives whom he said he had met in Hades. By this means he acquired a great reputation.

63. **μάτην**, 'falsely,' as in 1298.

64. **ἐκτετίμηνται**: the perf. may denote either permanence, as in the common use of *κέκλημαι*, 'bear a name,' or the immediateness of the consequence.

65. ἀπό, 'from,' i.e. *in consequence of*.

66. δεδορκότα, 'alive.' ἐχροῖς is better taken with λάμψειν than with δεδορκότα ('alive to my foes' discomfiture'); he will shine on them like οὔλιος ἀστήρ.

72. The required suitable verb, e.g. σῶζετε, 'keep me here,' must be supplied *per contra*. Cp. *O.T.* 241 τὸν ἀνδρ' ἀπανδῶ τοῦτον . . μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν τινα . . ὡθεῖν δ' ἀπ' οἴκων, and 467 infra. ἄρχεπλουτον, 'master of my wealth.'

73. εἴρηκα . . ταῦτα: a formula of conclusion, like the τοσαῦτα μὲν περὶ τούτων εἰρήσθω of the orators. τὸ σὸν κτλ., 'thy care be it now to go and be watchful o'er thy task.'

75. καιρὸς γάρ, 'for 'tis the (fitting) moment; and the moment is that which chiefly governs men's every enterprise.' Cp. Shakspeare. 'There is a tide in the affairs of men,' etc.

77. This piercing wail of Elektra, which suddenly falls upon our ears from inside the palace, is not intended merely to prepare us for her entrance, and to link together the two parts of the *Prologos*; it strikes, in an unmistakeable manner, the key-note of the whole play, whose subject is the Sorrows of Elektra. It serves further, in a skilful manner, to complete the presentation of Orestes. The old servant mistakes the voice; but Orestes, with the quicker perception of a sympathetic heart preoccupied by his sister's griefs, feels that it can be none other than Elektra's. Further, we may well be meant to understand that, if Orestes could have faltered when now brought to the very scene of his dreadful deed, this touching evidence of his sister's misery, heard with his own ears, would have braced his resolution afresh.

78. καὶ μὴν: see Appendix I. Transl. 'Ha!' εὐρών, 'from the doors.'

80. ἄρ' ἐστίν, 'is it, I wonder?' θέλεις μείνωμεν: the deliberative subjunct. used subordinately; cp. Plato *Gorg.* 454 Ε βούλει οὖν δύο εἶδη θῶμεν πειθοῦς;

83. ἀρχηγετῆν "(a verb which occurs only here) not merely = ἀρχεσθαι, but rather 'to make an *auspicious* beginning' (Lat. *auspicari*), as ἀρχηγέτης denoted the god or hero to whom a city or family traced its origin. This title was especially given to Apollo" (Jebb; who transl. 'make a fair beginning').

84. λουτρά: "the λουβαί of v. 52, the πηγαὶ γάλακτος of 895, regarded as offerings demanded by purity" (Jebb).



φέρει . . ἐφ' ἡμῖν : lit. *brings (and places) in our power*.  
 ΝΙΚΗΝ : actual victory ; ΚΡΑΤΟΣ ΤΩΝ ΘΡΩΜΕΝΩΝ : superiority,  
 'the best of it,' during the struggle. Transl. 'places victory  
 in our hands and the mastery as we contend.'

86-120. Α θρήνος ἀπὸ σκηνῆς.

Aigisthos being in the country on this day (313), Elektra is emboldened to break her prison. As she comes forth from the polluted house, whose moral atmosphere stifles her, she naturally greets the fresh air of heaven and the pure light of the just-risen sun.

87. Γᾶς ἰσόμοιρ' ἄήρ, 'air, that breathest o'er all the earth' ; lit. *having an equal share (of space) with the earth, i.e. co-extensive with*. So Jebb and others. The objections to this are (1) that elsewhere the gen. with ἰσόμοιρος denotes the *thing shared*, the partner being in the dat. ; (2) the thing shared (space) is not expressed ; (3) Elektra would hardly be made to conceive of space as distinct from ἀήρ or αἰθήρ. I believe the construction to be ἀήρ γῆς ἰσόμοιρε τῷ φάει, 'air that pervadest the earth equally with the sunlight.' This suits ἤθεου below ; for the sing. there shows that in Elektra's thought 'light and air' form practically one idea, sun-illumined air. Transl., 'and thou air, diffused no less o'er all the earth.' Cp. P. V. 88 ff.

ὦ διὸς αἰθήρ καὶ ταχύπτεροι πνοαί,  
 ποταμῶν τε πηγαί, ποντίων τε κυμάτων  
 ἀνήριθμον γέλασμα, παμμήτορ τε γῆ,  
 καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ.  
 ἴδεσθέ μ' οἷα πρὸς θεῶν πάσχω θεός.

Since writing this note, I find that Kaibel takes the same view.

88. Θρήνων ὥδᾶς, 'the strains of my lamentations.'

89. Ἀντήρεις . . αἵμασσομένων, 'blows striking my breast, which they made bleed.'

91. ὕπολειφεῖ : note subjunct. following ἤθεου. The opt. would obviously have implied that her laments were now a thing of the past.

92. τὰ δὲ παννυχίδων. In such phrases the neut. art. with gen. of substantive is not a mere periphrasis for the subst. alone. The meaning here is 'the circumstances, conditions of my παννυχίδες.' Similarly τὸ σόν means not simply σύ but *thy circumstances, behaviour, feelings, etc.* Cp. 261, 522 n.

The παννυχίς (sc. ἐορτή) was a joyous festival held at night (cp. Ar. Ran. 445 ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ γυναιξίν, οὐ

παννυχίζουσιν θεᾶ, | φέγγος ἱρὸν οἶσων), so there is a pathetic irony in the use of the word here. Transl. 'and with what festival I cheer the night, the hateful hours that I spend on my bed in this miserable house by this time know full well.' The pl. εὐναί seems to denote times spent in bed rather than the bed itself.

94. ὄσα ἑρηνῶ κτλ. : epexegetic of τὰ παννυχίδων.

95. ὄν . . ἐξένικεν, 'for whom not the War-god in the foreign land made feast.' The feast of Ares is death in battle. By the use of the word here the poet clearly suggests a contrast with the banquet prepared for Agamemnon by his wife and Aigisthos, at which they killed him. Aischylos represents Agamemnon as killed by Klytaimnestra alone, when in a bath; cp. *Ag.* 1382 ff. ἄπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων, | περιστιχίζω, πλοῦτον εἵματος κακόν. παίω δέ νιν δῖς· κὰν δυοῖν οἰμώγμασι | μεθήκεν αὐτοῦ κῶλα· καὶ πεπτωκότε | τρίτην ἐπεν-δίδωμι.

Sophokles follows the version of the *Odyssey*, 11. 409-11—

ἀλλὰ μοι Ἀγισθος τεύξας θάνατόν τε μόρον τε  
ἔκτα σὺν οὐλομένη ἀλόχῳ, οἰκόνδε καλέσσας,  
δειπνίσσας, ὥς τίς τε κατέκτανε βοῦν ἐπὶ φάτνῃ.

98. ὅπως ὄρνυ ὑλοτόμοι : not 'with as little pity' (some edd.); the War-god would have been pitiless. The purpose of the simile rather seems to emphasise the *banalité* of the great Agamemnon's end, as contrasted with the noble death which might have been his on the battle-field. This idea is not absent from the Homeric simile, ὥς τίς τε κατέκτανε βοῦν ἐπὶ φάτνῃ; though the obvious point of that lies in the comparison of the king at his table with the ox feeding at the manger.

99. ὄν (v. 95) has been taken as the obj. of *cxίζουσι*, and *κάρα* as acc. defining the part; but it seems more natural to take *κάρα* as the obj.

100. κοῦδεῖς . . οἶκτος κτλ., 'and no cry of lamentation for these things rises from any lips save mine.'

105. ἄστρον ῥιπὰς : exactly what Tennyson calls the 'tingling stars.' The construction is ῥιπὰς (μὲν) ἡμαρ δὲ λεύσσω, but it is slightly obscured by the writing of *λεύσσω* before *ἡμαρ*, and the omission of *μὲν*, which in such cases is commonly inserted. Similar instances are very common, but often puzzling to young students. Cp. Hor. *sed idem* | *pacis eras mediusque belli*, for *bellique medius*.

108. ἐπὶ κωκυτῷ : Jebb well remarks that the "prep. is not merely = 'with,' but implies 'with continual wailing.'" He

cp. *Ant.* 759 οὐ . . χαίρων ἐπὶ ψόγοισι δειννάσεις ἐμέ, and *Tro.* 315 ἐπὶ δάκρυσι καὶ | γόοισι τὸν θανάοντα πατέρα . . καταστένουσ' ἔχεις.

109. ἤχῳ . . προφωνεῖν, 'lift up my voice.'

111. **χρόνι** 'Ερμῆ: addressed as ψυχοπομπός, and as the god who (cp. 1396) δόλον κρύψας will guide Orestes to his vengeance. In the opening words of the *Choëph.* Orestes addresses him, 'Ερμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη.

**πότνι** 'Ἀρά, 'O mighty Curse'; Agamemnon's curse on his murderers personified. Cp. *Theb.* 70 ἀρά τ' 'Ερινύς πατρὸς ἡ μεγασθενής, where, however, the curse is identified with the avenging Erinyes. In *Eum.* 417 the Erinyes say that they are called 'Αραι in the underworld.

112. **σεμναί**: an epithet specially associated with the Erinyes at Athens. They were sometimes called simply *Σεμναί*, the Dread Ones. **θεῶν παῖδες**: 'in the general sense that they are called into existence and activity by the resolve of the gods to punish guilt; cp. *Ant.* 1075 'Αἰδου καὶ θεῶν 'Ερινύες. Mythologically the Erinyes are Γῆς τε καὶ Σκότου κόραι, *O.C.* 40" (Jebb).

114. **τοὺς εὐνάς ὑποκλεπτομένους**, 'whose beds are secretly dishonoured.' The construction is the common one of verbs of depriving when used in the pass., as ἀφαιροῦμαι τι.

115. **τείσαεε**: this, rather than *τίσασθε*, is now established as the correct spelling for the 5th cent. B.C. On the other hand *οικτίρω*, not *οικτείρω* should be written. The first syllable of *ποιέω* should, if the metre permits, be written *ποι-* when an ε or η follows. Thus we write *ποιεῖν*, *ποήσω*, but *ποιούμεν*.

116. For the combination of **ἡμετέρου**, = 'my,' and **μοι** Jebb cp. *Ant.* 734 πόλις γὰρ ἡμῖν ἀμέ χρὴ τάσσειν ἐρεῖ;

119. **ἄγειν**: a synonym of ἔλκω in the sense *draw up*, said of that which in one pan of the scales draws up the weight in the other, while itself sinks down, *ρέπει* (cp. **ἀντίρροπον**, v. 120). Thus *ἄγειν* (ἐλκεῖν) *τάλαντον* means 'to weigh a talent.' Transl. 'For alone I have no longer strength to counterpoise the weight of sorrow that sinks the scale against me.'

**σωκῶ**: the root is very rare, occurring, apparently, only here and *Eum.* 36 in the verb, and in an adj. *σῶκος*, 'strong,' used as an epithet of Hermes *Il.* 20. 72, and as a proper name *Il.* 11. 427.

120-250. *Parodos*. See Introduction.

123. For **τάκεις οἰωγάν** = 'pour out (lit. *make liquid*) a lamentation' see on v. 37. **Ἀγαμέμνονα** (125) is obj. of

τάκεις-οἰμωγάν together as equivalent to οἰμώξεις. Cp. 556, 710; *Theb.* 277 ζῶπυροῦσι τάρβος | τὸν ἀμφιτειχῇ λεών = ἀναγκάζουσί με παρβείν, 'compel me to feel dread of the host that compasseth the wall'; *Med.* 205 λιγυρά δ' ἄχεα . . βοᾷ τὸν . . προδόταν, 'with wailing of her woes, cries out upon the traitor.' Transl. 'why dost thou ever thus pour forth unsatisfied lament for Agamemnon, long ago most impiously enmeshed in thy crafty mother's wiles and treacherously slain by a coward's hand?'

126. ὥς κτλ., 'perish the purveyor of that deed!' Aigisthos alone is not referred to; the Chorus mean both or either, whoever contrived the crime. εἰ θεῶις κτλ.: since they are speaking of their rulers. Cp. *Med.* 83 ὄλοιτο μὲν—μή· δεσπότης γάρ ἐστ' ἐμός.

129. ὦ γενέελα γενναίων, 'ah, loyal hearts,' lit. *offspring of loyal parents*.

130. παραμύθειον might be a nom. in apposition to ὑμεῖς the subject of ἔχετε, but is better taken as an adverbial acc. ('to comfort,' lit. *by way of consolation*) like Ἑλένην κτάνωμεν Μενελέω λύπην πικράν. The grammars and edd. all regard such accusatives as 'in apposition to the sentence'; but I venture to think that the existence of so unlikely a construction has yet to be proved. On the other hand, a very free adverbial use of the acc. of substantives (especially in Homer) is one of the most characteristic features of the Greek language, and it is difficult to understand why accusatives like the present should not belong to the same category. Could anything be more flat and tasteless than to transl. ῥίψει χειρὸς ἐλὼν ἀπὸ πύργου λυγρὸν ὄλεθρον, 'shall fling him from the wall, a miserable death'? Cp. *Ag.* 224 ἔτλα δ' ὅν θυτήρ γενέσθαι θυγατρὸς γυναικοποιῶν πολέμων ἄρωγάν: *Alk.* 6 καί με θητεύειν . . τῶνδ' ἄποιν' ἠνάγκασεν: and v. 564 below. The impossibility of the apposition view is clearly seen in the case of a question, e.g. *P.V.* 563 τίνος ἀμπλακίας ποινὰς ὀλέκει; 'in punishment for what crime art thou being tortured?' Words in apposition always make an *independent statement*; they could be replaced by a rel. clause, and the construction of the sentence is complete without the apposition. Here, then, the meaning would be 'Art thou being tortured? Which thing is a punishment for what?' But the Nymphs *know* he is being tortured; they want to know *why*; and τίνος . . ποινὰς is this adverb 'why' in another form.

132 f. οὐδ' for ἀλλ' οὐκ. προλιπεῖν τόδε, 'desert this duty.' μὴ οὐ κτλ. is epexegetic of these words. μὴ οὐ can be used for the simple μή with inf. or part. in a subordinate

clause, when the verb of the principal clause is neg. or quasi-neg. For the predicative position of the attributive adj. **ἄελιον** cp. 1143 τῆς ἐμῆς πάλαι τροφῆς | ἀνωφελήτου. The epithet is in fact a predicate, and we should transl. 'my father so ill-fated'; in 1144 'so unavailing.'

134. **ἀλλ' ὦ κτλ.**, 'nay, for your love answers mine in completest sympathy'; lit. *ye who reciprocate the kindness of affection in its every phase*.

137. **οὔτοι**: **τοι** is especially appropriate where the person addressed is not expected to deny the statement it prefaces. Transl. 'but, as thou knowest,' etc. **τόν γ' κτλ.** for τὸν ἐν 'Αἶδα οὐκ ἐξ 'Αἶδα ἀναστήσεις.

139. The concluding syllables **-τε λιταΐειν** should correspond to **οἰμωγάν** of the strophic verse 123, but no plausible correction has been suggested.

140. **ἀλλ' ἀπό κτλ.**: the connexion of this sentence with the preceding is as follows: 'Your laments will not restore your father to life, and you know it; but refusing to control your feelings, you still give yourself up to the indulgence of your grief, useless as this course is.' **ἀπό** and **ἐπί** can be properly used with **διόλλυμαι**, because **ἄλλυμι** properly means to *lose*, and its middle voice *to pass away out of sight*, Lat. *per-eo*. Transl. 'but moderation scorned, with perpetual lamenting thou givest thyself, to thy undoing, to a grief that will not be cured.' The meaning is that she is killing herself by obstinately nursing her grief.

142. **ἐν οἷς**: *en quōi*, 'in which course,' 'wherein.'

144. **τί μοι κτλ.**, 'why, tell me, this passion to bear an evil burden?'

145. **τῶν** with **οἰχομένων**, not with **γονέων**: 'those who have piteously perished, his parents.' In lyrics **τῶν γονέων** would mean 'those parents.'

146. **ἐπιλάθεται**. To Elektra's passionate nature to cease to mourn is to forget.

147. The general sense is 'I sympathise with the temper of the nightingale.' Transl. 'No, *my* heart approves the bird of sorrow.' Note the acc. (instead of the usual dat.) with **ἀρέσκω**. There are other instances both in prose and verse.

148. Mark the variation in the quantity in "Ιτῦν . . ."Ιτῦν. "The reiterated "Ιτῦν was found in the nightingale's note" (Jebb).

149. **ἄγγελος**: as heralding the spring.

150. For the position of **δέ** cp. *Or.* 622 *Μενέλαε, σοὶ δὲ τάδε λέγω.* **θεόν**, 'divine,' something more than a mere woman. In Elektra's view she is ennobled by the persistence of her mourning.

151. **τάφῳ πετραίῳ.** After the death of her children, Niobe sat grieving on Mt. Sipylus in Lydia. She gradually turned into stone, and became part of the rock on which she was seated. The process of her petrification is expressed by Soph. in *Ant.* 826 by *πετραία βλάστα δάμασεν*, 'the growth of stone made an end of her.' The story is told *Il.* 24. 602 ff. **ἄτε** (*ἦτε*) is fem. of the epic *ὅς τε*.

153 ff. The connexion of thought seems to be: 'Whatever may be the special cause which rouses you to these transports, remember that there are other sufferers in the world besides yourself, seeing how unhappy are the lives of your sisters and brother.' Transl. 'not to thee alone in the world, daughter, as thou knowest (**κοί**, see on 137), . . . whatever be that which moves thee to wilder transports than those within, thy kin by blood and very sisters, seeing how Chrysothemis and Iphianassa live, and he who spends his banished youth in sorrow, though happy, in that some day,' etc. The gen. **τῶν ἔνδον** as after words of comparison. **οἷα κτλ.**: an exclamatory clause used subordinately; see on 751. The Chorus suggest that Chrysothemis and Iphianassa are not really happy. **ἀχέων** is the participle of *ἀχέω*.

158. Sophokles, according to the Schol., follows the *Kypria* (a lost epic) in giving the daughters of Agamemnon as four. In *Il.* 9. 145 they are *Χρυσόθεμις καὶ Λαοδίκη καὶ Ἰφιάνασσα*. If, as is natural, the Homeric Iphianassa is to be identified with Iphigeneia, it follows that the story of the sacrifice at Aulis is unknown to Homer, since she is still alive during the siege of Troy. See note on 10 ad fin. There is no hiatus in **καὶ Ἰφιάνασσα**, as *ἰφι* is for *φι*.

160. **ὄλβιος, ὅν**: the simple rel. instead of the more usual *ὃς γε* or *ὅστις*, introducing a causal clause; as often. Cp. 261, 959.

162. **εὐπατρίδαν**: proleptic; shall receive so that he recovers his status as *εὐπατρίδης*, a noble of the land. Transl., 'shall receive and make a prince again.'

163. **βήματι**, if genuine, must have the transitive sense of *πομπή*, 'by Zeus' sending,' which Jebb thinks is not too bold for Sophokles. But the use is unexampled and highly improbable. It is more likely that **Διός** is corrupt, and that we should read

ποδός (Haupt). Ὅρεσταν, which is reserved to the end for emphasis, is naturally drawn into the case of ὄν.

165. οἶχινῶ, 'go about.'

166. Τόν: demonstrative, 'this my never-ending doom of trouble.' οἶτον ἔχουσα: one of many echoes of Homer which earned for Sophokles the name φιλόμηρος. Cp. *Il.* 9. 563 ἀλκύνος πολυπενθέος οἶτον ἔχουσα.

169. ὦν τ' ἐδάη: her messages sent to Phokis, informing Orestes of the full meaning of the crime that had necessitated his flight (when he was too young to understand it all) and of the subsequent developments.

170. ἀπατώμενον: the construction seems to me to be the passive form of that described in the note on v. 37. As ἀπατᾶν ἀγγελίαν would mean *to send a deceiving message*, so ἀγγελία ἀπατᾶται will mean *a deceiving message is sent*. 'What message comes that is not deceiving?' It is difficult to see how the word could mean *belied by the result*, as it is generally taken. See on 1071.

171. ποεῖ, ποεῶν δ': cp. 319 φησὶν γε· φάσκων δ' οὐδὲν ὦν λέγει ποεῖ.

174. οὐρανῶ: for the omission of ἐν cp. 313 νῦν δ' ἀγροῖσι τυγχάνει, 747, 1331.

176. For the demonstr. Τόν see on 166. Transl. 'leaving that exceeding bitter wrath of thine to Zeus'; since vengeance is his prerogative.

177. οἷς: by attraction for οὖς. μήτ' ἐπιλάθου: we must translate, 'and yet forget not.' For a similar co-ordination of clauses logically opposed cp. *Ion* 72 [ὥς] γάμοι τε Λοξίου | κρυπτοὶ γένωνται παῖς τ' ἔχη τὰ πρόσφορα, 'and yet the child may have his own.' The Chorus, while deprecating extravagance of behaviour on Elektra's part, cannot counsel her to forget.

179. εὐμαρῆς θεός, 'a divinity that soothes.' For the title of θεός applied to χρόνος cp. *O.T.* 27, where the pestilence is called ὁ πυρφόρος θεός.

180. Κρίσαν: the region as well as the town. ἀκτάν is in apposition to Κρίσαν.

"Crisa was the earliest seat of trade on the western sea; Delphi, when first founded, was merely a sanctuary in its territory. . . Cirrha, a town of much later date, was the port of Crisa on the gulf. About 585 B.C. the Delphians, aided by Cleisthenes of Sicyon and his allies, succeeded, after a long struggle, in humbling Crisa and destroying Cirrha. The

Crisaeian plain was then devoted to Apollo, whose domain was thus extended from his temple to the coast. 'When Sophocles wrote, that ground was still a βούνομος ἀκτὴ, inviolable by plough or spade. It was not till the middle of the next century that the alleged encroachments of Amphissa on the ἱερὰ χώρα gave a pretext for war to the Amphiktyons (355 B.C.)' (Jebb).

184. ὁ . . . θεὸς ἀνάκτων: the god is Hades, to whom as an avenger Elektra has appealed in 110. For the predicative position of ἀνάκτων cp. 283 n.

186. ἀνέλπιστος: predicative, 'and hope has gone.'

187. τεκέων: a certain correction of τοκέων of the MSS.

189. ἔποικος, 'alien.'

190. οἰκονομῶ, 'I order.' She performed menial duties in the house.

192. κεναῖς: hyperbolic for 'poorly furnished.' But ἀμφίσταμαι is apparently literal; she must take her food standing, eating the remains of the meals served at Aigisthos' table.

193. οἰκτρά κτλ., 'piteous was the cry at the returning, and piteous the cry from thy father's couch (at the table) when swift upon him fell the unerring blow of the axe of bronze.' The νόστοις clause refers (so Jebb) to the cries uttered by Cassandra when she approached the palace; see the whole of the fine scene, *Ag.* 1080 ff. and *Introd.* p. xii.

195. ὅτε οἱ: there is no hiatus, as οἱ had the digamma. The weapon was a double-bladed πέλεκυς (i.e. having a blade on each side of the haft); hence the pl. γενύων. Cp. 485 ἀμφάκης γένυς.

197. δόλος κτλ.: 'Guile was the plotter, Lust the slayer' (Jebb). ἔρος: the epic form of ἔρως.

198. δεινὰν δεινῶς κτλ., 'with dread engendering of a dreadful shape.' "The Chorus doubt whether the agency in the terrible crime was merely human. Perchance an evil δαίμων was there, working out the curse on the line of Pelops (504-515). The δεινὴ μορφή, offspring of δόλος and ἔρος, is the act of murder, embodied in the image of a supernatural ἀλάστωρ" (Jebb).

202. πλέον . . . ἐχέϊστα, 'more utterly horrible,' lit. *most horrible to a greater degree.* Cp. *Ant.* 1210 μᾶλλον ἄσπον.

203. δειπνῶν κτλ., 'O shocking crime of feast unspeakable,



the shameful death-strokes which my father saw from the hands of two.' The clause **τοὺς ἐμὸς κτλ.** (on which see below) is explanatory of **ἄχθῃ** (poetic pl. for *ἄχθος*, *calamity*), by which word she designates the murder in its relation to herself.

**διδύμαιν χειροῖν** : of Klytaimnestra and Aigisthos, as is shown by the pl. **οἷς** in 209. **τοὺς (= οὖς) . . θανάτους** : for

*θάνατοι*, οὗς θανάτους εἶδε πατήρ, the antecedent *θάνατοι* being omitted. A complete rel. sentence contains the antecedent repeated in the rel. clause, e.g. *θάνατοι οὗς θανάτους εἶδε*. As a rule the subst. is not repeated in the rel. clause, and we get *θάνατοι οὗς εἶδε*. If the antecedent is omitted, and the subst. retained in the rel. clause, we get *οὗς θανάτους εἶδε*. Not infrequently in such a case we find the subst. and rel. transposed, as in *urbem quam statuo vestra est* (for *quam urbem*). This is commonly explained as an 'attraction of the antecedent into the case of the relative,' a view which the account given above is intended to controvert. Cp. *Theb.* 400 καὶ νύκτα ταύτην ἦν λέγεις ἐπ' ἀσπίδι, | τάχ' ἂν γένοιτο μάντις ἡ ἀνολά τινί; *Plaut. Most.* 250 *mulier quae se suamque aetatem spernit, speculo ei usus est*, for *quae mulier*.

207. **εἶλον κτλ.**, 'with treachery made my life a captive's life, and ruined it.'

209. **οἷς** : the two murderers, implied in *διδύμαιν χειροῖν*, 206.

210. For the alliteration cp. *O. T.* 371 τυφλὸς τὰ τ' ὦτα τὸν τε νοῦν τὰ τ' ὄμματ' εἶ : *Med.* 476 ἔσωσά σ', ὥς ἴσασιν Ἑλλήνων ὄσοι (*Medea* hisses out the words to Jason). There are many alliterations in Homer which do not appear to be intentional.

211. **ἀπονείατο = ἀπ-όναιντο**. The form (which is Ionic) is common in Homer and fairly frequent in Attic, both in prose and verse. **ἀγλαΐας**, 'their triumph.' For the uses of the word, which originally means *brightness, splendour*, see *Lex*.

213. **φράζου κτλ.**, 'beware, and say no more.' The inf. is epexegetic. Cp. *φράξεν κύνα*, 'beware of the dog,' *Ar. Eq.* 1030; *φράξεο δὴ μὴ . . μάρψῃ*, *Pax* 1065. In *Eum.* 130 one of the Furies, hunting Orestes in her dreams, cries out *λαβέ, λαβέ, λαβέ, λαβέ, φράξου*, 'mark him.' In the sense of *beware*, the word does not appear to be used elsewhere with an inf.

214. **ἐξ οὕων** : *in consequence of what conduct*.

215. **οἰκείας**, 'self-inflicted.' Cp. *O. C.* 765 *οἰκείους κακοῖς | νοσοῦνθ'* (*Oidipous* speaks of himself); *Αἰ.* 260 *οἰκεία πάθη | μηδενὸς ἄλλου παραπράξαντος*. **τὰ παρόντ'**, 'e'en now,' 'as it is'; lit. *with regard to present circumstances*.

217. **πολὺ γάρ κτλ.**, 'for thou hast reaped much needless trouble'; lit. *hast acquired much trouble in excess* (of what was inevitable).

218. **δυσεύμω . . ψυχῇ**, 'obstinate spirit.'

219. **τὰ δέ κτλ.**, 'but such battle may not be fought in engagement with the strong.' **πλάθειν** (epexegetic) amplifies **ἐρίστᾳ**, lit. *so as to conflict with them*.

221. **δεινοῖς**, 'horrors.'

222. **ὀργά**: the **δύσθυμος ψυχή** with which the Chorus reproached her in 218. **ἔξοιδα** governs **ὀργάν** understood: 'I know my passionate nature, it escapes me not.'

223. **ἀλλὰ . . γάρ**: there is an ellipse, 'but your rebukes are vain, for,' etc. See Appendix I.

224 f. **ἄτας**: in its orig. sense, *infatuation*. Cp. *Il.* 16. 805 τὸν δ' ἄτη φρένας εἴλε. The pl. denotes exhibitions of infatuation: 'these mad lamentings.' Cp. 92 n. ad fin. **σχίσω**, 'stifle.' **ῥφρα**, without **ἄν**: see Appendix II. 1 ad fin.

226. **τίνι**, as the words **φρονοῦντι καίρια** show, is a dat. of interest (of the person judging) constr. with **πρόσφορον**, *serviceable* (for checking me) *in whose judgment?* *In the judgment of what sensible person am I likely* (a common meaning of **ἄν** with opt.) *to hear a word suitable thereto*, i.e. any real comfort? Transl. 'for who, who that is right-minded, will say that I am ever like to hear a word that could comfort me?' **φρονοῦντι καίρια** seems to imply not merely a just judgment, but also proper moral feeling.

229. **ἄνετε**, 'check me not'; lit. *let me go, leave me free*.

230. **τάδε γάρ κτλ.**, 'for these griefs shall be known as remediless.' For **κεκλήσεται** of an *abiding* designation cp. *O. T.* 521 εἰ κακὸς μὲν ἐν πόλει, | κακὸς δὲ πρὸς σοῦ καὶ φίλων κεκλήσεται.

231. **οὐδέ ποτ' κτλ.**, 'never will I take rest from my troubles nor set a term to these laments.' For the gen. with **ἀνάρημος** cp. *O. T.* 178 ὦν πόλις ἀνάρημος ὀλλυται, 'with whose unnumbered deaths the city is perishing.' For the use of **ἀνάρημος** see 37 n.

233. **ἀλλ' οὖν**: see Appendix I.

235. **μὴ τίττειν** depends on **αὐδῶ**, as though it were a verb of *command*; cp. *Theb.* 1042 αὐδῶ πόλιν σε μὴ βιάσθαι τόδε. Most of the verbs of *speaking* are so used. **ἅταν ἅταις**, 'to heap trouble upon trouble.' For the dat. of itself connoting

addition cp. *O.T.* 175 ἄλλον δ' ἂν ἄλλω προσίδους, 'one after another.'

236. καὶ τί. This is the καί of impatient question, as in καὶ πῶς; see Appendix I. 'And where is there limit to my wretchedness? Come tell me,' etc. κακότατος is the emphatic word. The connexion of thought is, 'You tell me to limit my lamentations: what limit is there to my misery, which is their cause?' ἐπί: *in the case of*.

238. ἐν τίνι κτλ.: i.e. such behaviour is inhuman.

239. τοῦτοις: those who neglect their dead.

240. εἰ χρηστῷ, 'if I find myself in comfort.' πρόσκειμαι here means no more than *to be connected with, be brought into relation with*; cp. 1040 εἶρηκας ὀρθῶς ᾧ σὺ πρόσκεισαι κακῷ, and Eur. fr. 418 κακοῖς γὰρ οὐ σὺ πρόσκεισαι μόνῃ. So *Ant.* 94 ἐχθρὰ δὲ τῷ θανόντι προσκείσει, where ἐχθρὰ defines the relation: 'to be hated by the dead shall be thy lot' (lit. *thou shalt be a foe in relation to the dead*).

241. ξυνναίσιμ' εὐκῆλος κτλ., 'may I dwell therewith in carelessness, prisoning the wings of my piercing cries and dishonouring my sire.' ἐκτίμους, proleptic, 'so that they dishonour.'

244. εἰ γάρ κτλ., 'for if the dead is to lie mere dust and naught, alas! and they,' etc. The predicate in the first clause is κείται γὰρ . . ὢν, and τάλας is practically an interjection, as often. The whole sentence is equivalent to 'If my father is to have been murdered and the murderers are not to suffer.' Note οὐδέν following εἰ, as often; to have written μηδέν here would obviously have sacrificed both force and clearness. The difference between οὐδέν ὢν and μηδέν ὢν is that the former = *being absolutely nothing (sans phrase)*, while the latter = *counting as nothing*. Hence in *Αἰ.* 1231 ἔτ' οὐδέν ὢν τοῦ μηδέν ἀντίεσσης ὕπερ, Agamemnon's taunt to Teukros becomes the more insulting; 'when thou, that art naught, hast faced us in defence of one that counts as naught.' The dead Aias is more than the living Teukros.

249. ἔρροι κτλ., 'goodbye on all the earth to respect for man or god.' αἰδώς is the *sense of shame* which moves us to proper behaviour towards other men; εὐσέβεια: reverence for the gods.

251-471. *First Episode.* See Introduction.

251. μέν merely gives emphasis, as often, esp. after pronouns. There is no answering δέ.

252. "The chief stress is upon τὸ **cón** ; but the meaning is not merely that her interests are to them as their own. These women, representing the people of Mycenae, desire the downfall of the usurper whose unpunished crime lays an *áγος* on the land. Their attitude is so far like that of the Argive elders in the *Agamemnon*. They wish Electra, not to renounce her purpose, but quietly to await her opportunity (177 ff.)" (Jebb).

255. **δυσφορεῖν ἄγαν**, 'to be too impatient.' **εῤήνοικς** : causal, with **δοκῶ**.

257. **εὐγενής** : see on 989, 1081.

261. **ἦ** : introducing a causal clause ; cp. 160 n. 'For, first, the mother who bare me has proved my bitter foe.' **συμβέβηκε**, 'has turned out.' **τὰ μητρός** : see on 92, 522.  
**εἰρίνατο** : the pres. and imperf. (the only other tenses of the verb in use) are intrans.

264. **κᾶκ τῶνδε κτλ.**, 'with them it rests alike that I receive or want.'

268. **ἐσθήματα** : i.e. the state robes. Cp. 420 f.

269. **παρестίους λοιβάς** : the libations daily poured at meals to Hestia and other deities. A libation to the *ἄνω θεοί* is properly called *σπονδή*, while *χοή* is a drink-offering made to the dead or the *νέρτεροι θεοί* : **λοιβή** is a general word applicable to either.

In classical times the usual order of events at a banquet was as follows : First came the *πρῶται τράπεζαι* (pl. because each guest had a table to himself), i.e. the *δεῖπνον*, or dinner proper, at which no wine was drunk. When this was over, water for cleansing the hands was passed round with soap (*σμήγμα*), perfumes were burned, and flowers and garlands were distributed. Then came the cup called *μετανιπτρίς* or *μετάνιπτρον*. It was of undiluted wine, and was drunk as we drink a loving-cup ; each guest, before he sipped, said *ἀγαθοῦ δαίμονος* or *ὕγιείας*, and after drinking passed the cup to his right-hand neighbour. This concluded the *δεῖπνον*. The *δεύτεραι τράπεζαι* were now brought in, bearing *τραγήματα* (*dragées*, dessert); the musicians were introduced, and the *συμπόσιον* began. It was inaugurated by three solemn libations : (1) to Zeus and Hera, (2) to the Heroes, (3) to Zeus Soter alone. A large bowl of wine mixed with water was prepared, and from it the cups of the guests were filled and handed to them by the attendants. A fresh bowl was mixed for each libation (cp. Soph. *fr.* 375 *Διὸς Σωτηρίου* | *σπονδὴ τρίτου κρατήρος*). The guests drank simultaneously, and poured what they did not drink upon the

ground. Immediately upon this third libation, the Paean or song of thankfulness to Zeus Soter was sung (cp. *Ag.* 245 *τριτό-σπονδον εὐποτμον παιᾶνα*; Plato *Symp.* 176A *ἄσαντας τὸν θεόν*); and after this the merriment of the feast was resumed.

271. **ΤΟΥΤΩΝ**: no doubt a neut. partitive; 'the crowning outrage of it all.'

275. **ἡ δ'**: the **δέ**, as often, introduces an explanatory or amplifying clause, where γάρ might be expected. **τλήμων**, 'callous.' The root **ταλ** (**τλα**), whence come **τάλας**, **τλήναι**, **τλήμων**, etc., denotes *endurance*. **τλήναι**, besides the orig. meaning *endure*, shows two derived ones: (1) *to dare*, (2) *to steel one's self, harden the heart* (to a bad deed). For the latter cp. *Ag.* 224 *ἔτλα δ' οὖν θυτὴρ γενέσθαι θυγατρός*. Similarly **τλήμων** means not only *enduring, wretched*, but (as here) *with hardened heart, callous*. In *Od.* 19. 68 *τάλαν*, 'wretch!' has the meaning of *τλήμων* here. For **μιάστορι** see on 603.

278. **εὐρούσα . . ἵστησι**, 'she has found . . and institutes.' When Klytaimnestra determined to keep this festival (which could hardly have been immediately after the murder) she would have to think (and so *discover*) on what day exactly the crime had been committed. So Jebb. Others take **εὐρούσα** to mean *ἐπειδὴν εὖρη*, 'when (each month) she has come to the day.' Besides the **χόροι** (which include singing as well as dancing) and sacrifices, there was also a banquet (**δαῖτα**, 284).

282. **κατὰ στέγας κλαίω**: she cannot stay to watch the festival (which of course took place outside the palace), but retires to weep in secret.

283. **πατρός . . ἐπωνομασμένην**, 'named by my father's name,' i.e. *Ἀγαμεμνόνεια*, as Jebb suggests. Note that **ἐπωνομασμένην**, though attributive, has the predicative position; cp. 183 *ὁ . . θεὸς ἀνάσσει*. This is the normal position for a participle used attributively; e.g. *αἱ νῆσοι Ἐχινάδες καλούμεναι* is the regular order. For an adj. so placed cp. 132, 1143.

287. **λόγοις γενναῖα**: *noble in her professions*, for she claimed, in killing Agamemnon, to be simply performing an act of righteous vengeance for the sacrifice of Iphigeneia; cp. 528 *ἡ γὰρ Δίκη νυν εἶλεν, οὐκ ἐγὼ μόνη*. So Jebb; others take **λόγοις** to = *λόγῳ*, *so-called*, which is weak.

288. **φωνοῦσα**, 'in loud tone.' **κακά**: adverbial acc.

289. **ὦ δυσσεον μίσμα**, 'thou god-forsaken, odious creature.'

292. **οἱ κάτω θεοί**: to whom Elektra addresses her prayers for vengeance; cp. 110.

293. Though *τάδε* usually refers forward and *ταῦτα* backward, both words are found used in the opposite way.

295. *παραστᾶς*, 'coming up to me,' the regular meaning of this aor.

298. *τείρουσα*: see on 115.

299. *κύν*: adverbial. So *έν, O. T. 27 έν δ' ό πυρφόρος θεός*, 'and *withal* the fiery god.' *αὐτῇ* goes with *ταῦτά*.

301. *ό πάντ' ἄναλκις οὗτος*, 'this coward of cowards.' For this use of *πάντα* (= *πάντως*) cp. *τῷ πάντ' ἀγαθῷ Αἰ. 1415*. *ἄναλκις* is the Homeric epithet for Aigisthos; cp. *ἀνάλκιδος Αἰγίσθοιο Od. 3. 310*. *ἡ πάσα βλάβη* is, by attraction to the gender of *βλάβη*, for *ό πάς (ών) βλάβη*, *he that is altogether βλάβη*. Transl., 'this canker.'

302. *γυναιεῖ*: i.e. Klytaimnestra.

305. *μέλλων γάρ κτλ.*, 'for while ever intending to do something (and not doing it), he has destroyed every hope I have or have not.' *τι*: something effective. For *τὰς οὐσας* . . . καὶ τὰς ἀπούσας, which is a vivid way of expressing *every possible* hope, Jebb cp. *Ant. 1108 ἔτ' ἔτ' ὀπάονες, οἳ τ' ὄντες οἳ τ' ἀπόντες*.

307. *σωφρονεῖν*: be moderate in her behaviour.

*εὐσεβεῖν*: show to her mother the respect due from a daughter.

308. *ἀλλ' ἔν τοι κακοῖς*, 'nay, soothly, in an evil case there is strong need e'en to follow an evil course.' The mss. have *τοῖς κακοῖς*, which is certainly weak. *τοι* is Hermann's correction, generally adopted by the edd.

310. *ἔντος . . . βεβῶτος*. This expression of the leading idea of the sentence by the participle is a constantly recurring characteristic of the language; cp. *Thuc. 7. 14 ἀφ' ὧν ἔχοντες ἤλθομεν*, 'from what we had when we came,' and 551 below.

"It was necessary for the plot that the absence of Aegisthus should be notified to the spectators at some early moment" (Jebb).

313. *ευραῖον οἰχνεῖν*, 'be strolling out of doors.'

*ἀγροῖαι*, without prep., as *οὐρανῷ 174*. *τυγχάνει*, without *ὦν*, as in 46.

314. Most of the mss., including the first hand of L, give *ἦ δ' ἄν*. The second hand of L has corrected to *ἦ κᾶν*. Some edd. write *ἦ τᾶν*. There can be little doubt that *ἦ κᾶν* is right. With *ἦ δᾶν* (*δὴ ἄν*) or *ἦ τᾶν* we must make the sentence a statement instead of an interrogation. But from *ἰctόρει* in 316 it is clear that the Chorus have implied a desire

for information, and no such desire would be expressed by saying merely, 'Then I can talk to you with more security.' On the other hand, ἦ καί exactly suits the timid eagerness (see Appendix I.) with which the Chorus would ask whether they might broach a matter which they know to be a dangerous secret.

316. ὥς νῦν κτλ., 'he is now away, so ask'; lit. *on the understanding that he is away*. ὥς in this construction with the participle implies no doubt as to the truth of the assumption, but merely that the fact is treated as an assumption. Cp. *O. T.* 11 ὥς θέλοντος ἂν ἐμοῦ προσαρκεῖν πάν, 'assured that'; *Αἰ.* 281 ὥς ᾧδ' ἐχόντων τῶνδ' ἐπίστασθαι σε χρή. τί σοι φίλον, 'what wilt thou?', must be punctuated as an independent question, because ἰστόρει τί σοι φίλον could only be the indirect form of τί σοι φίλον;—meaning *ask me what it is that you want*, which would be absurd. That is to say, τίς can stand for ὅστις only in an indirect question.

317. καὶ δῆ: see Appendix I. τοῦ κασιγνήτου. The omission of the preposition is common both with nouns and verbs of speaking, cp. *Tr.* 1122 τῆς μητρὸς ἦκω τῆς ἐμῆς φράσων: *Ion* 929 λόγων . . οὗς ἐκβαλοῦσα τῶν παρεστώτων κακῶν, *uttering about the troubles*; *Hipp.* 858 τέκνων ἐπιστολάς, *commands about her children*; θέσφατα κόρης, *oracles about a maiden*.

318. ἥζοντος, ἢ μέλλοντος; 'that he is about to come, or is delaying?' The construction is a fusion of τί φῆς, ἤξειν ἢ μέλλειν; and περὶ κασιγνήτου λέγεις ὥς ἥζοντος ἢ μέλλοντος; 'do you speak of your brother as coming?'

319. ποεῖ: for the spelling see on 115.

320. φιλεῖ, 'is wont.' Cp. *Thuc.* 7. 80 οἷον φιλεῖ καὶ πᾶσι στρατοπέδοις, μάλιστα δὲ τοῖς μεγίστοις, φόβοι καὶ δέγματα ἐγγίγνεσθαι.

321. καὶ μὴν, 'believe me.' See Appendix I., and cp. *Alk.* 369 καὶ μὴν ἐγὼ σοι πένθος, ὥς φίλος φίλῳ, | λυπρὸν συνοίσω τῇσδε, 'believe me, I will share.'

323. ἐπεὶ: *for* (if it had been otherwise). Transl., 'else.'

324. δόμων: for ἐκ δόμων, with φέρουσαν.

325. φύσιν: adverbial.

326. ἐντάφια, 'offerings of the grave.' See 405 n.

328. Though the younger, Chrysothemis addresses her sister with the patronising air of one who possesses a superior wisdom. Her character is simple, and is easily summed up. Weak and

shallow, she has no strong convictions, and will always sacrifice principle to expediency ; to do otherwise is, she considers, to be impractical. Yet she is not heartless. She sympathises with Elektra, and, equally with her, desires the return of Orestes and the punishment of the murderers ; but to allow the latter to know this would be, in her view, supremely silly,—it would mean good-bye to the life of ease and comfort which she so thoroughly enjoys. When Elektra proposes that the two should together take vengeance on Aigisthos, she refuses to entertain the idea for an instant ; it seems to her a final proof that her sister has lost her reason. πρὸς θυρώνομος ἐξόδους,  
 ‘by the portal’s passage.’ τίν’ . . φωνεῖς φάτιν ; ‘what is this clamour thou raisest ?’

331. θυμῶ κτλ., ‘vainly to indulge a useless wrath.’

332. οἶδα κάμαυτήν ὅτι=οἶδα ὅτι καὶ ἐγὼ αὐτή. Cp. 520, 552.

333. Note the repeated ἄν. πρόνοος, ‘protection.’ The word seems to be used in its military sense of *a force of men*. Cp. *Αἰ.* 438 ἐπελθὼν οὐκ ἐλάσσονι σθένει.

334. οἱ αὐτοῖς φρονῶ, ‘my feelings towards them,’ i.e. Aigisthos and her mother, whom it is needless to name. The construction is that of κακῶς φρονεῖν τινί.

335. πλεῖν ὑφειμένῃ, ‘to voyage with shortened sail.’ The metaphor is common in Greek. Jebb cp. Shaksp. *Henry VI.*, pt. iii., act 3, sc. 3, ‘now Margaret | Must strike her sail and learn awhile to serve | Where kings command.’

336. The first μή negatives all that follows : ‘and not to have the air of doing somewhat, while one fails to hurt.’ Cp. the well-known epigram καὶ τόδε Φωκυλίδεω· Λέριοι κακοί· οὐχ ὁ μὲν, ὅς δ’ οὐ· | πάντες, πλὴν Προκλέους· καὶ Προκλῆς Λέριος, ‘This too is a saying of Phokylides : the Lerians are knaves ; not one a knave, and another not : all are knaves save Prokles, and Prokles is a Lorian.’

337. τοιαῦτα δ’ ἄλλα, ‘and such changed conduct I would have thee too adopt.’ The mss. strangely give ἀλλά, but this could only mean *at any rate you too*, which makes nonsense.

340. πάντα : adverbial ; ἀκουστέα=ἀκουστέον. The point of ἐλευσέραν is that Elektra lives the life of a δούλη.

342. μέλειν, ‘regard.’ The verb is generally used impersonally, but besides the Homeric μεμηλώς, the Lexicon gives several instances from the Tragedians of the personal use both of the act. and middle. Cp. esp. *Theb.* 287 μέλει, φόβῳ δ’ οὐχ



ὑπνώσσει κέαρ, 'my heart is troubled, and for fear knows not repose'; *O. T.* 1466 αἶν μοι μέλεισθαι, 'whom guard thou.'

344. **ΚΕΙΝΗΣ**: for the omission of the prep. cp. *Tr.* 934 ἐκδιδαχθεὶς τῶν κατ' οἶκον.

345. **ἔπειε' ἐλοῦ γε**, 'henceforth pray choose of two things one; either be a fool [like me], or be sage and oblivious of thy dearest.' Elektra says 'It is strange that, being Agamemnon's daughter, you can forget him and hold to your mother, whose mouthpiece you now make yourself, though in your heart you feel that I am right (**κοῦδεν ἐκ καυτῆς λέγεις**). Such hypocrisy is cowardly (see 351). Do show yourself in true colours on one side or the other.'

For **ἔπειτα** cp. *Il.* 15. 140 ἢ πέφατ' ἢ καὶ ἔπειτα πεφῆσεται, 'has been or will hereafter be slain'; *Eum.* 672 τοὺς ἔπειτα, of Orestes' posterity. From a strange forgetfulness of this meaning of **ἔπειτα** the edd. have found difficulty in choosing between its other senses, all of which are unsuitable here.

**φίλων** must mean Elektra, **μνήμην ἔχειν** referring to **τάμὰ νουθηήματα** in 343. Elektra's point is, 'if you will not be openly on my side, do not come and give me advice.' **φίλων** is generally taken of Agamemnon; but Chrysothemis is to choose between two things, *both of which she is now doing*, and in 342, **κείνον λελῆσθαι**, Elektra has explicitly said that Chrysothemis has forgotten her father. That this is the correct view seems to me to be placed beyond dispute by the sequel, vv. 347-51. See below.

347. **ἥτις**: causal; 'for thou saidst just now.'

349. **πατρί κτλ.**, 'doing all I may to secure vengeance for my father.' **πάντα** is adverbial. **τιμωρουμένης**: midd. for the usual act. See Grammar.

350. The correlation of **οὔτε . . τε** is very common. **τὴν τε δρῶσαν**, 'and her that lends her hand thou wouldst turn aside.' **ἐκτρέπεις** echoes **τάμὰ νουθηήματα** above.

351. **οὐ ταῦτα κτλ.**, 'does not this add to our miseries cowardice?' **ἔχω** is common in the sense of *involve, carry with it*.

352. **ἐπεί**, as in 323 (n.). Transl. here by 'for.'

356. **εἰ . . χάρις**, 'if pleasure is felt there' (in Hades). **χάρις** lit. = *gratification*; **εἰ τοῖς ἐκεῖ χαρίζεσθαι ἐστι**.

357. **ἡμῖν**: ethic dat.

359. **οὔν**, 'now.' **μέν** is answered by **δέ** in 361. On **μέν οὔν** in combination see Appendix I.

362. περιρρείτω βίος, 'live in affluence.' βίος and βίοςτος were both commonly used in the sense of *wealth, substance*: cp. Eur. *Supp.* 861 ᾧ βίος μὲν ἦν πολὺς; *Plut.* 751 βίον ἔχοντες ὀλίγον.

363. ἐμοὶ γάρ κτλ.: Jebb translates, 'For me let it be food enough that I do not pain myself (by a base compliance with the murderers).' If we accept this interpretation, we must suppose that the context sufficiently defines the nature of the λύπη. In *Cycl.* 338 λυπεῖν δὲ μηδὲν αὐτόν means 'not to worry one's self, put one's self out.' Some edd. read λυποῦν, but that would point to indigestion. There are many emendations, all unsatisfactory. For ἐμέ=ἐμαντήν cp. 363.

If we are to correct (and the passage is certainly not above suspicion), I should suggest τοῦμὲ μὴ ὑφείναι, 'not to submit'; cp. 361 ὑπείκασθαι, and 335 ὑφειμένη. That the synzesis is easy is shown by words like ἡῦρον.

364. τυχεῖν: expegetic.

366. κεκλῆσθαι: cp. 64 n., 230 n.

368. φίλους: Elektra and Orestes.

369. μῆδέν: sc. εἴπης. The extreme bitterness of Elektra's last words calls forth a protest from the Chorus.

370. ἀμφοῖν is better taken as dat. than gen.; 'for both of you.'

372. πῶς modifies ἡθάς=*more or less*. Transl. 'have some experience of her language.'

373. ἐμνήσθην, 'should not have broached the matter,' i.e. Elektra's behaviour.

376. δῆ, temporal: 'now,' 'at once.' See Appendix I.

377. μείζον, 'worse.' Cp. Dido's *quae me ad maiora reservo?* ἀντεῖποιμι, 'argue.'

378. ἀλλά, 'nay.'

379. γάρ: the prefatory γάρ which in Greek almost invariably introduces a narrative.

380. ἔνεα μὴ: ἐνθα οὐ might have been used. μὴ makes the clause consecutive, = *in locum ubi (talem ut ibi) non sis visura*.

381. κατηρεφεῖ στέγη, 'a close-roofed prison.' Aigisthos and Klytaimnestra perhaps intend nothing short of Elektra's death. If so, it is to be brought about in the same manner as Antigone's; she is to be immured alive. A wide-spread

law among primitive peoples forbade the shedding of tribal, and esp. of royal blood; and Greek legend affords several instances of an endeavour to avoid the pollution consequent upon such an act by the burial of royal persons alive. They were placed in a cell-like tomb, together with a small quantity of food, and then securely shut in. Since the victim might, and probably would, commit suicide, those who inflicted the punishment could argue that there was no proof that they had caused the actual death. Antigone in fact did put an end to herself. Unfaithful Vestals (who were regarded as royal persons) were treated in the same way, and doubtless for the same reason. Cp. my note on *Ant.* 775. **χρονός τῆςδ' ἐκτός** seems to imply a fear of rescue by sympathising Mykeneans.

384. **ἐν καλῷ**, 'now thou mayst be wise in time'; lit. *now is a good time to be wise*.

385. **ἦ . . . ὅμ = ἤδη**, 'at last.' **καί** emphasises **βεβούλευνται**. 'Have they indeed at last resolved?'

386. **ὅταν περ**, 'the very moment that.'

387. **τοῦδέ γ' οὔνεκ**, 'for aught I care'; *per me licet*.

388. 'O perverse one! What was that awful prayer?' Chrysothemis cannot believe her ears. For **τάλαινα** see on 275.

391. Note the bitterness of **ὑμῶν**, by which Elektra now classes Chrysothemis definitely with her enemies. **πρόσω-τατα** (for the regular Attic form *προσωτάτω*) does not occur elsewhere.

393. **καλός γάρ**, 'ah, yes, my life is pleasant beyond belief!'

397. 'Be thine this fawning!' **ταῦτα**: adverbial.

399. **τιμωρούμενοι**: when a woman uses the pl. in speaking of herself she uses the masc. Instances are numerous.

400. **τούτων**, 'what I do.' The excuse is characteristic of a weak nature.

401. 'Such sayings are for the coward to approve.' For **πρός**=*befitting* cp. *Ag.* 1636 *ἡ κάρτα πρὸς γυναικὸς ἐστίν*, 't is like a woman.'

403. **μή πω**, 'not yet.' The addition of **πω**, like the *yet* in the English, gives a slightly sarcastic touch; cp. *O.T.* 594 *οὐπω τοσοῦτον ἠπατημένος κυρῶ*.

404. **όδοῦ**: partitive with **οἷπερ**, like *ἔποι γῆς*, 922. **ἐστάλην**, 'set forth.'

405. **ἔμπυρα** “probably refers to some articles of food, perhaps cakes, which she (or a handmaid) was carrying to be burned at the grave. Thus Lucian, speaking of offerings to the dead, says (*Charon* 22), *καίουσι τε τὰ πολυτελῆ δείπνα, καὶ ἐς τὰ ὀρύγματα οἶνον καὶ μελίκρατον, ὥς γοῦν εἰκάσαι, ἐκχέουσιν*. Chrysothemis in her reply naturally speaks of the *χοαί*, since they formed the most characteristic part of the rite. But it seems impossible that the word *ἔμπυρα* should directly denote the libations, as was supposed by the schol. . . There is nothing to show that the term *ἔμπυρα*, ‘burnt-offerings,’ was ever extended to offerings generally, or that *ἔμπυρα* could mean ‘offerings at a *πυρά*’ (as the grave is called in 901)” (Jebb).

406. **τυμβεύσαι**: the verb means (1) ‘to put *in* a grave,’ (2) ‘to put *on* a grave,’ as here, (3) ‘to *be in* a grave’ (*Ant.* 888 *ἴδωσα τυμβεύειν*). For **χοάς** see on 269.

410. **δοκεῖν ἐμοί**. The inf. is the dat. of a verbal noun, so that its independent use in such expressions as this (*for, as regards, seeming, ‘as it seems’*), *ὥς εἰπεῖν*, ‘so to speak,’ *ἐκὼν εἶναι*, ‘willingly,’ and the like, is quite natural. So the epexegetic inf. is to be explained.

411. **ἀλλά**, ‘at any rate’; cp. 415, *Med.* 912 *ἀλλὰ τῷ χρόνῳ*. In this sense *ἀλλά* must precede the word it emphasises. The news that Klytaimnestra has had a terrifying dream is hailed by Elektra as a hopeful omen.

414. **πλὴν κτλ.**: lit. *except to a small extent, for telling*; i.e. ‘I know but little that I can tell thee.’

419. **ἐφ’ ἑστῖον**: apparently by the hearth in the *μέγαρον*, the floor of which was mere earth.

420. **οὐφόρει κτλ.**: cp. 268. This **σκῆπτρον** had a history, as we learn from *Il.* 2. 101 ff. Hephaistos made it for Zeus, from whom it passed successively to Hermes, Pelops, Atreus, Thyestes, Agamemnon.

422. **ὧς . . γενέσθαι**: by a fairly common anacoluthon relative clauses in reported speech in Greek have a tendency to be constructed with the inf. instead of the regular opt.; cp. *Thuc.* 2. 102 *λέγεται δὲ καὶ Ἀλκμαίῳνι . . , ὅτε δὴ ἀλᾶσθαι αὐτὸν μετὰ τὸν φόνον τῆς μητρός, τὸν Ἀπόλλω ταύτην τὴν γῆν χρῆσαι οἰκεῖν*.

424. **τοῦ**: some servant, who overheard Klytaimnestra at a moment when she thought she had no listeners. **Ἥλιφ**: *τοῖς γὰρ παλαιοῖς ἔθος ἦν ἀποτροπιαζομένους* (in an endeavour to avert any evil foreboded) *τῷ ἡλίφ διηγείσθαι τὰ ὀνείρατα*

(Schol.). The sun was selected, as being the dispeller of moral as well as physical darkness.

428-30. The mss. with one exception give the verses to Elektra, to whom they are quite unsuitable. The mistake seems to have arisen from an inability to see their connexion with what precedes, if they are given to Chrysothemis. The connexion is not quite clear, but seems to be this. 'I have already warned you that, if you will not moderate your behaviour, you are to be imprisoned; and now I tell you of a dream which has so thoroughly alarmed your mother that she is less likely than ever to show you indulgence. I make, then, one last appeal to you not to rush upon your doom.' Some edd. reject the verses. **ἐγγενῶν**, 'of our race.'

430. **τὸν κακῶ**, 'in the hour of trouble.'

431. **ἀλλ', ὦ φίλη**, 'nay, dear one.' This sudden change in Elektra's feeling and manner is a fine and natural touch. Filled with fresh hope by the dream which so clearly forebodes evil to Klytaimnestra, she loses all the bitterness born of her despair; and, confident of victory, can address Chrysothemis once more as a sister who will share in it.

432. **οὐ . . ἐέμεις**, 'forbidden by usage'; **οὐδ' ὅσιον**, 'impious.' Transl. 'twere an unlawful and unholy act.'

434. **κτερίσματα**: the *ἐμπυρα* of 405. **λουτρά**: the *χοαί*.

435. **πνοαῖσιν**, 'to the winds with them.' To the Greeks there was no difficulty in supplying the suitable verb in either member of such a sentence as this: cp. *P.V.* 21 *ἔν' οὐτε φωνὴν οὐτε του μορφὴν βροτῶν | ὄψει*; 726 *infra*. The suggestion *ῥοαῖσιν* for *πνοαῖσιν* needs to be mentioned only to be self-condemned by its tastelessness; besides it could never have generated *πνοαῖσιν*. Even this, however, pales before the brilliance of *πόαισιν*, 'in the grass.' **βαθυσκαφεῖ κόνει**, 'deep-dug earth.'

436. **ἔνεα μή**: see on 380.

437. **ἀλλ' ὅταν εἰσὶν κτλ.**, 'let them lie in the earth, stored treasures for her when she shall die.'

439. **ἀρχὴν . . οὐκ**, 'never at all'; *omniño non*. Cp. *Ant.* 92 *ἀρχὴν δὲ θηρῶν οὐ πρόπει τάμηχανα*. **τλημονεστάτη**: see on 275.

440. **δυσμενεῖς χοάς**, 'offerings of an enemy.'

441. **ἐπέστεφε**: the impf. denotes *attempt*; 'have sought to grace.' **χοὰς . . τῷδε**: this is the primary construction of *στέφω*, *χοαῖς τόνδε* being secondary. The orig.

notion of *στέφω* is to *stuff, pack*; hence to *set, place*; cp. *Il.* 18. 205 ἀμφὶ δέ οἱ κεφαλῇ νέφος ἔστεφε δια θεάων. For the meaning 'to grace, adorn' cp. *Od.* 8. 170 ἀλλὰ θεὸς μορφὴν ἔπεισι στέφει, 'but the gods grace his (unpleasing) form with (pleasing) speech.'

442. αὐτῇ (Klytaimnestra) is in relation both to *προσφιλῶς* and *δέεσθαι* (cp. *Od.* 16. 40 ὧς ἄρα φωνήσας οἱ ἐδέξατο χάλκεον ἔγχος). 'Ask thyself whether the buried dead is likely to receive these honours with kindly feeling from her by whose hand he was brutally slain.' For *ἄτιμος* cp. 1181 n.

445. *ἐμασχαλίσθην*, 'was arm-pitted,' from *μασχάλη*, *the armpit*. The corpse was buried with the extremities cut off and packed under the armpits. It was an almost universal primitive belief that mutilation of the dead prevented them taking vengeance on their slayers. The stabbing of Hektor's body by the Achaeans (*Il.* 22. 371) is no doubt to be assigned to this cause. To this day West African tribes cut off and preserve a finger or toe or hand or foot of their dead, to prevent the ghost from visiting them; and we ourselves until not very long ago used to bury suicides with a stake driven through the body, retaining a practice the purpose of which had no doubt been forgotten. The statement in the text is made about Agamemnon by the Chorus in *Cho.* 439 *ἐμασχαλίσθη δέ γ', ὡς τόδ' εἶδης*. *καὶνὶ λούτροισιν κτλ.*, 'and for ablution she wiped the blood-stains off (the axe) upon his head.' The purpose of this act was to transfer the guilt from herself to Agamemnon, Klytaimnestra's plea being that by sacrificing Iphigeneia he had brought his fate upon himself. For *ἐνὶ* cp. *ἐφ' ὕβρει*, *Or.* 1581; *ἐπὶ δόρπῳ*, 'for supper' (*Od.*).

The subject of *ἐξέμασεν* should strictly be *ἡ δέ* ('and who'); but a succession of rel. clauses was distasteful to the Greek ear, and substitution of the pers. pron. ('and *she*') is normal. Cp. *Ion* 628 ᾧ τοὺς πονηροὺς ἡδονὴ φίλους ἔχειν, ἐσθλοὺς δὲ μισεῖ, 'to whom it is a pleasure . . and he hates.'

448. *οὐ δέ*: this employment of the emphatic pronoun when the contrast is not between different persons, but between two acts of the same person, is common in Homer; cp. *Il.* 4. 491 τοῦ μὲν ἄμαρθ', ὁ δὲ Λευκὸν . . βεβλήκει: ib. 530 ἐρύσσατο δὲ ξίφος δξύ, | τῷ δ' γε γαστέρα τύψε μέσην: ib. 22. 9 οὐδέ νύ πῶ με | ἔγνωσ, ὡς θεὸς εἰμι, σὺ δ' ἀσπερχές μενεαίνεις;

451. *τῆνδ' ἄλιπαρᾷ τρίχα*: so the mss. Everything points to *τῆνδε τ' ἄλιπαρόν*, 'this neglected (*unanointed*) hair,' as the true reading. The Schol. explains *ἀλιπαρᾷ* by *αὐχμηράν*, and an adj. with this meaning is no doubt what is required;

a disparaging epithet with **τρίχα** will balance **οὐ χλιδαῖς ἡσκημένον** with **ζῶμα**. But **λιπαρής** means *importuning, suppliant*, and **ἀλιπαρής** (only found here) could only mean *not importuning*. On the other hand, **λιπαρός**, *oily, sleek, glossy* (from **λιπ**, *fat*) is a familiar epithet for the skin and hair, and its neg. form **ἀλιπαρός** would be a natural compound for the poet to make. The **τ'** may be said to be almost required by **τάδε** preceding, **τε . . καί**, or **μὲν . . δέ**, being demanded by Greek idiom when the two component parts of a whole are enumerated after the whole; e.g. *Il.* 3. 236 **δοιῶ δ' οὐ δύναμαι ἰδέειν κοσμήτορε λαῶν, Κάστορά θ' ἱππόδαμον καὶ πύξ ἀγαθὸν Πολυδευκέα**; *Thuc.* 1. 8 **οἱ νησιῶται, Κᾶρές τε ὄντες καὶ Φοίνικες**. The source of the corruption probably lay in the omission of **τ'**. As the **ι** of **ἀλιπαρόν** must then be scanned long, an assimilation of the ending to that of the familiar **λιπαρής** would naturally follow, though a tradition of the true meaning survived.

452. **ζῶμα**: used here for **ζώνη**, *girdle*. In Homer it means a *loin-cloth*, and probably also in *Ar. fr.* 309. *Aisch. fr.* 240 **πεξοφόροις ζώμασιν** seems to mean 'girdles that hold up the hem' of a robe. The word does not occur elsewhere.

**χλιδαῖς**: such as gold and jewels.

454. **αὐτόν**, 'himself.'

455. **ἐξ** of mere circumstance, 'with conquering hand,' as in numerous adverbial phrases; e.g. **ἐκ τοῦ προφανοῦς, ἐξ ἀέλπτου, ἐξ ἴσου**. *Cp.* 742.

456. **ἐπεμβῆναι**, 'trample on.'

459. **οὖν** (not with **μὲν**; see Appendix I.), 'now.'  
**τι . . μέλον** seems to be an adverbial acc. like **ἐξόν, παρόν**, and the construction to be **οἶμαι, κάκείνῳ τι μέλον, ἐκείνον πέμψαι**. This in good Greek would be **οἶμαι ἐκείνον, μέλον τι καὶ αὐτῷ, πέμψαι**, but if the **μέλον** clause precedes **πέμψαι**, it must include the emphatic pronoun, which need not, and indeed cannot, then be repeated as subject of **πέμψαι**. 'I think that *he*, because he forgets us not, sent.' Jebb would read **μέλειν**, and thinks that, if the text is correct, **οἶμαι** is parenthetical, and that **μέλον** is for **μέλον ἦν**. He admits this to be harsh.

460. **δυσπρόσωπα**, 'evil-showing.'

461. **ᾧως**: although I think he is active in our behalf, still pray him, etc. **κοί**=**σεαυτῇ**: *cp.* 363.

464. **πρὸς εὐσέβειαν**, 'piously.' *Cp.* 369 **μηδὲν πρὸς ὀργήν**.

466 f. **τὸ γὰρ δίκαιον κτλ.**: lit. *for with regard to what is right, it is unreasonable for two to contend, but* (on the contrary

one ought) *to hasten on the doing of it* (the right). Tr. 'for when duty is plain to dispute is folly, rather must one hasten to its doing.' τὸ δίκαιον : adverbial acc. ἔχει

λόγον is common as an impersonal expression, = *it is reasonable*.

Διοῖν, Elektra and Chrysothemis. With ἀλλ' ἐπι-σπεύδειν a verb contrary in sense to οὐκ ἔχει λόγον must be supplied. The ellipse is common : cp. 72. τὸ θρᾶν, for the simple inf., as often. With the art. the inf. becomes strictly an adverbial acc.

470. πικράν : in its common meaning, 'to my sorrow.' Cp. *Αἰ.* 1240 πικροὺς ἔοιγμεν τῶν Ἀχιλλείων ὅπλων | ἀγῶνας Ἀργεῖοισι κηρῦξαι τότε.

472-515. *First Stasimon*. See Introduction.

474. λειπομένα, 'wanting in.'

475. ἃ πρόμαντις Δίκα, 'Justice, who hath given the omen,' i.e. sent the dream.

476. δίκαια φερομένα κράτη, 'winning a just triumph of her might.'

477. μέτεισιν, 'she will come on her quest'; i.e. to punish the murderers. μακροῦ χρόνου = διὰ μ. χρ., 'in no long time.' Cp. *Ag.* 278 ποίου χρόνου δὲ καὶ πεπόρθηται πόλις; 'within how long?'

480. κλύουσιν : acc. as though ὑπῆλθέ με had preceded. Cp. *Med.* 57 ὥσθ' ἱμερός μ' ὑπῆλθε γῆ τε κοῦραν φ | λέξαι μολούση δέυρο δεσποίνης τύχας. The irregularity is common.

484. χαλκόπλακτος, 'smiting with bronze'; not = χαλκήλατος, as Wecklein. Verbals in -τος are frequently transitive; cp. 851; Tr. 446 ὥστ' εἴ τι τῷ μῶ τ' ἀνδρὶ . . μεμπτός εἰμι, 'if I blame.' By a bold conception the axe itself, resenting the foul use to which it was put, is represented as sharing Agamemnon's desire for vengeance.

487. Note that the ι of αἰκία is long.

488. καὶ πολύπους καὶ πολύχειρ : predicative; 'will come with many whose feet follow and whose hands strike.' For the use of the adj. see 37 n. ad fin.

489. ἃ κρυπτομένα, 'who hideth herself (habitually) in ambush dread,' in order to surprise her victims. χαλκός-πους, 'strong-footed.' In Hom. the word is applied to horses.

492. The construction is γάμων ἀμιλλήματα ἐπέβη τοῖσι οἷς οὐ θέμις ἦν ἐπιβῆναι, a poetic way of saying ἡμιλλήθησαν πρὸς γάμον, 'they passionately strove to reach.' ἀμιλλήματα follows



the sense of ἀμιλλάομαι, from which it is derived, as (e.g.) in Plato *Rep.* 490 A πρὸς τὸ δν . . ἀμιλλᾶσθαι, 'passionately strive to attain Reality.' There is no idea of *competition*. For the obj. gen. γάμων cf. *Ai.* 1240 ὅπλων ἀγῶνας, 'competition for arms.' ἐπέβα: *came upon, attacked*, like a passion or a disease. Transl. 'For two whom right forbade engaged in mad pursuit of a blood-polluted marriage, where the bed was unblest and the bride accursed.'

495. πρὸ τῶνδε, 'on account of.' This sense of πρὸ is almost unexampled, but seems to be established by *Tr.* 505 κατέβαν πρὸ γάμων, 'entered the contest for the marriage,' which Jebb quotes. The two Homeric examples quoted are not so certain. In *Il.* 17. 666 if πρὸ φόβοιο means 'for fear,' we must depart from the canon of Aristarchos, according to which φόβος in Hom. always means *flight*. In *Il.* 24. 734 ἀθλεύων πρὸ ἀνακτος the meaning may be 'before the face of.'

In what follows L reads ἔχει μὴ ποῦ ἡμῖν, without any indication of the deficiency in the metre. Several mss. read ἔχει μὴ ποτε μὴ ποῦ ἡμῖν, as in the text. This can hardly be right, since, in the absence of any parallel, it is difficult to believe that ἔχει με could mean 'a conviction possesses me.' The proposed corrections are numerous. Jebb suggests μ' ἔχει ἐράδος τι μὴ ποῦ or μ' ἔχει ξύννοια (cp. *Ant.* 279) μὴ ποθ', either of which would of course do admirably. Something, however, is wanted, I think, which would have been fairly likely to be corrupted, such as πρὸ τῶνδ' ἔτυμον ἔχω μὴ ποτε μὴ ποθ'. The construction would then be ἔτυμον ἔχω τέρας, μὴ ποτε ἀψεγὲς πελᾶν, the clause μὴ . . πελᾶν explaining ἔτυμον: 'I regard the portent as genuine, (I mean) that it will come near (as a reality) in no wise unblamed by the doers,' etc. Or, in better English, 'For this I deem the portent true; sure that we shall see it come to pass and fail not to bring dismay upon those that did and those that helped to do the deed.' However the text be corrected, ποτε is not temporal, but merely adds force to the negative ('in no wise'); cp. *Ag.* 1139 οὐδέν ποτ' εἰ μὴ ξυνθανομένην, 'for nothing, nothing but to die with him'; *Ai.* 183 οὐ ποτε γὰρ φρενόθεν γ', 'surely not of thine own heart.' So τίς ποτε; 'who in the world?' ἡμῖν is ethic dat., 'we shall see.' πελᾶν: fut. of πελάζω. τοῖς θρώσι καὶ κυνῶρ. : Klytānnestra and Aigisthos.

498. μαντεῖται . . οὐκ εἰσίν: 'there is no divining from dreams for mortals.'

503. εὖ κατασχέσει, lit., *shall come safely into harbour*, tr. 'shall make prosperous voyage.'

504. ὦ Πέλοπος κτλ., 'O trouble-fraught chariot-race of

Pelops in the days gone by, a curse that dies not didst thou bring upon this land !' **ἔμολες αἰανής** ('everlasting') is equivalent to *ἔμολες αἰανῶς πολύπονος*.

The story is as follows : Oinomaos, King of Pisa in Elis, promised his daughter Hippodameia in marriage to the man who should defeat him in a chariot-race. The penalty for failure was death. Pelops competed, but first bribed Myrtilos, the charioteer of Oinomaos, to leave out the linch-pins from the wheels of the latter's chariot. Oinomaos' wheels came off, and Pelops won his bride. On his departure from the court of Oinomaos with Hippodameia, Pelops took Myrtilos with him ; but, on the journey, Myrtilos endeavoured to kiss Hippodameia, for which Pelops threw him into the sea. The scene of the crime was Geraistos, the southern promontory of Euboea. According to another form of the legend, apparently followed here by Sophokles (see on 510), Pelops won the race without treachery, having obtained winged horses from Poseidon. In the *Orestes* (988 ff.) Elektra dates the curse upon her house from this murder ; for Hermes, whose son Myrtilos was, in order to punish the crime, caused the golden ram to be born, which became a source of quarrel between Atreus and Thyestes. In the *Helen* (386 ff.) Menelaos, referring to the chariot-race, expresses a wish that Pelops had died before he became the father of Atreus and progenitor of a posterity whose heritage was trouble.

508 ff. **εὔτε** = *ἐξ οὗ*, 'since.' *ἐπεὶ* and *ὅτε* are both sometimes used in the same sense. 'For since the sea wrapped Myrtilos in the sleep of death, when with cruel violence he was flung to destruction from the golden car, trouble and violence have never left this house.'

510. **παγχρύσειον** : the Ionic form is required by the metre. The mss. give the Attic form *παγχρύσων*. Ionic forms are by no means unknown in the lyrics of Tragedy ; cp. *Med.* 421 *ὑμνεῦσαι* (*ὑμνοῦσαι*) ; *Hipp.* 168 *ἀυτευν* (imperf. of *ἀντέω*) ; *Tr.* 1099 *χρυσέων*. In *Theb.* 948 *διοσδότην ἀρχέων* should probably be restored for the meaningless *ἀχέων* of the mss. The golden car was that given to Pelops by Poseidon ; see on 504.

512. **πρόρριζος** is a mere metaphor, as we say 'to perish, root and branch.' Cp. *Ran.* 587 *πρόρριζος αὐτός, ἢ γυνή, τὰ παιδία, | κάκιστ' ἀπολοίμην* : *Hipp.* 684 *Ζεὺς σ' ὁ γεννήτωρ ἐμός | πρόρριζον ἐκτρίψειεν*.

515. The words **πολύπονος αἰκία** seem to be an intentional echo of *πολύπονος* in 505 and *αἰκίαις* in 510.

516-1057. *Second Episode.* See Introduction.

516. ἀνειμένη . . στρέφει, 'thou rangest abroad.' μέν emphasises. As often, there is no answering δέ.

518. οὐραΐαν bears the emphasis (ῖ). It was bad enough that she ἦσχυνε τοὺς φίλους indoors before the servants.

520. καίτοι, 'you do not obey me, *and yet* complain of my harshness.' δᾶ with πολλούς. For με . . ἐξείπας cp. 332, 552.

521. ὥς θρασεῖα κτλ., 'that I am brutal, and govern with injustice.'

522. καευβρίζουσα, 'insulting.' τὰ κά : Elektra's feelings, her grief and pious remembrance of Agamemnon, etc. See on 92.

524. λέγω : emphatic. 'I do not *insult* you, but I do *revile* you, because you revile me.'

525. γάρ, not ratiocinative, but explanatory. The constr. is πατήρ, ὡς τέθνηκε, πρόσχημά σοί ἐστι, 'that thy father died . . is thy pretext.' 'Thy father, that he died by my hand, —that, and that alone, is thy one pretext.' The point of οὐδέν ἄλλο is that Elektra's conduct is without justification, since her *only* excuse is one that Klytaimnestra can demolish.

528. γάρ, 'yes, I did the deed, *for* Justice demanded its doing.' Cp. Pind. *P.* 11. 22 πότερόν νιν ἄρ' Ἴφιγένει' ἐπ' Εὐρύπῳ | σφαχθεῖσα τῇλε πάτρας ἔκτισεν βαρυντάλαμον ὄρσαι χόλον ;

531. Jebb takes μοῦνος to mean 'he of all men—the father of the maiden,' referring to his note on *O.T.* 304 ; but I venture to think the sentence is, rather, a compressed form of τὴν σὴν δμαιοῖν ἔτλη θῆσαι μόνος Ἑλλήνων ἔργον τοιοῦτο τλάς. The deed was unexampled in Hellenic story. For ἔτλη, 'had the heart,' see on 275.

532. οὐκ ἴσον κτλ., 'though he, being (but) her father, had suffered not for her the mother-pangs that were mine.' That is, 'though she was more mine than his, so that he had no right so to dispose of her.' Cp. τὴν γ' ἐμήν 536, and τὰμά 538. In the *Eumenides* Athene, pleading on behalf of Orestes, argues that the child is rather the father's than the mother's.

λύπης is a partitive gen. ὥσπερ . . ἐγὼ should in strict grammar have been ὥσπερ ἐγὼ ὄτ' ἔτεκον.

534. τοῦ χάριν, τίνων ; 'for what ? for whom ?'

537. κτανών, 'if he slew.' ἀντ' ἀδελφοῦ, 'in his brother's stead,' i.e. rather than that Menelaos should sacrifice a child of his own. ἀντί cannot mean *for the sake of*.

539. παῖδες . . διπλοῖ: Homer knows only a daughter, Hermione; but Sophokles, the Schol. says, here follows Hesiod ἡ τέκεθ' Ἑρμῖονην δουρικλειτῶ Μενελάω, | ὀπλότατον δ' ἔτεκεν Νικόστρατον, ὄζον Ἀρήος.

541. ἦς, rather than ὧν, because Helen was the prime cause of the expedition.

543. ἔσχε: mark the aor.; 'was Hades seized with some desire?' δαίσασθαι: epexegetic. See on 410.

544. πανώλεις: a very strong word; 'accursed.'

545. πόθος παρεῖτο, 'had he lost affection?' Lit. *had affection been let go?* παρεῖτο, as the impf. ἐνῆν shows, is plupf., not aor. Μενέλεω: supply παίδων, 'while Menelaos' children were still dear.'

546. οὐ ταύτ' κτλ., 'does not this show an unfeeling and evil-hearted father?' ἀβούλου has here a sense in which ἀμαθής was more commonly used, denoting not mental, but moral defect. So Tr. 139 τίς ὦδε | τέκνοισι Ζῆν' ἀβουλον εἶδεν; For ἀμαθής cp. Ion 916 ὁ δ' ἐμὸς γενέτας καὶ σὸς γ', ἀμαθής, | . . ἔρρει, 'my child, aye and thine, unfeeling god, has perished': H.F. 347 ἀμαθής τις εἰ θεός. The purely intellectual sense of ἀμαθής, *stupid*, is rare.

547. εἰ καὶ . . λέγω, 'though I do speak differing from thy judgment.' For εἰ καὶ and μὲν οὖν (in v. 549) see Appendix I.

549. πεπραγμένοις: causal. 'On my heart, then, what I have done lays no weight.'

551. γνώμην . . σχοῦσα κτλ., 'get judgment (a just judgment on the situation) first, and blame thy neighbour after.' For the form of the sentence cp. Theokr. 15. 90 πασάμενος . . ἐπίτασσε, 'when you have bought us (and not till then) order us about'; and see on 310. So the next sentence, ὥς ἄρξασα . . εἶτα . . ἐξήκουσα, where εἶτα makes the meaning clearer.

552. ὥς ἄρξασά τι λυπηρόν, 'that I first gave offence before' etc. For ἐρεῖς μ' ὥς cp. 332, 520.

556. καὶ μὴν ἐφίμῃ, 'oh, I give thee leave.' See Appendix I. εἰ . . ἐξήρχες, 'did thy speech to me always start upon this note.' ἐξάρχω was specially used of 'striking up' a music. For λόγους ἐξήρχες με=προσηγόρευές με cp. 123 τάκεις . . οἰμωγὰν . . Ἀγαμέμνονα.

558. καὶ θά: see Appendix I.

560. εἴτ' οὖν δικαίως: sc. ἔκτεινας. οὖν, *in fact*, indeed, 'as thou sayest.' Cp. 577 and see Appendix I.

561. **ἔσπασε** : a strong word, 'plucked thee to it.' **πειθῶ** : the 'persuasion' of Aigisthos' wooing. The word had a special connexion with love-making, for Πειθῶ was the daughter of Aphrodite. Cp. Aisch. *Supp.* 1038 *μετάκοινοι δὲ φίλα ματρὶ πάρεισιν* | *Πόθος ᾧ τ' οὐδὲν ἄπαρμον τελέθει θέλκτορι Πειθοῖ* (for *θέλκτορ* τε Πειθῶ, ᾧ).

563. **κυναγόν** : other Doric forms regularly used in Attic were *λοχαγός*, *λοχαγία*, *λοχαγέτης*, *λοχαγέω*, *ὁδαγός*. (On the other hand *κυνηγία*, *κυνηγέτης*, *κυνηγετεῖν*, *ὁδηγεῖν* were for these words the accepted forms.) It will be noticed that the words, except *ὁδαγός*, have to do with war and the chase, which were specially Doric pursuits. *ὁδαγός* may have come to be employed by analogy.

564. **ποινάς** : adverbial. See on 130. **ἔσχε**, 'she checked at Aulis all the many winds,' i.e. all the winds that blow. She made a calm. According to another version of the story, she allowed only adverse winds to blow.

565. **ἢ γὰρ φράσας**, 'or I will tell thee.' Cp. 352 *ἐπεὶ δίδαξον, ἢ μάθ' ἐξ ἐμοῦ*. **κείνης** . . **μαθεῖν** : cp. 668 *εἰδέναι δέ σου*.

566. **θεᾶς** . . **ἄλκος** : about her temple at Aulis; cp. *I.A.* 1544 *Ἀρτεμῖδος ἄλκος λείμακάς τ' ἀνθεσφόρους*.

567. **παίζων** : amusing himself, 'idly strolling.' It has been assumed that Agamemnon went into the *ἄλκος* for the purpose of hunting. This is highly improbable, and the narrative affords no ground for the supposition; see below. **ἐξεκίνησεν ποδοῖν**, (the sound of) 'his footsteps started.' He did not *kick* the stag! *κινεῖν* is the regular word for 'starting' game.

568 f. **οὗ κατὰ σφαγὰς κτλ.** : Wecklein and Campbell make **ἔπος** the obj. of **βαλῶν**, 'he chanced to let fall some word of boasting.' But, though *ἐκβάλλειν ἔπος* is frequent, it is improbable that the simple *βάλλειν* was ever so used. Moreover, the addition of the second participle **ἐκκομπάσας** makes the sentence awkward. This view may, therefore, be dismissed. Jebb takes the words to mean 'concerning whose slaughter he chances to utter a certain (irreverent) boast after hitting it.' He accepts the statement of the Schol. on *Or.* 647, Proclus, and Tzetzes, that the boast was *Οὐδ' ἂν ἡ Ἀρτεμις οὕτως ἔβαλεν*. It seems to me difficult to separate **τυγχάνει** from **βαλῶν**, words so commonly conjoined in the sense of 'shoots and hits,' and the rhythm of the line is against it. I should prefer to translate (literally), 'having uttered some word of boasting in

going after (κατά) the slaughter of which, he shoots and hits.' As Elektra tells the story, Agamemnon appears to have been walking in the ἄλος with no intention of hunting. The place was sacred, and the deer were sacred, and deliberately to have gone there to hunt would have been a very gross offence. But he *accidentally* started a stag, ἔξεκίνησεν ποδοῖν, and the sportsman's impulse was too strong for him. Οὐδ' ἂν ἡ Ἄρτεμις κωλύσει, he cries, and shoots and hits. Then, in *compensation for the life of a beast that was dear and sacred* to herself (cp. 571 ἀντίσταθμον τοῦ θηρός) (not in punishment merely for the κόμπος, which is a subordinate touch), Artemis demands a life dear to Agamemnon. The boast finds a parallel in that of Kapaneus, *Theb.* 425 ff. ὁ κόμπος δ' οὐ κατ' ἀνθρωπον φρονεῖ, | . . . θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν | καὶ μὴ θέλοντός φησιν. Translate, 'and speeding to its slaughter with some boastful word, he shoots and hits.'

570. Λητώα: note the ordinary adj. used as a patronymic. Instances are fairly common.

571. ὥς . . . ἐκεύσειε, 'in order that (as Kalchas interpreted the purpose of the goddess in staying the fleet) he might sacrifice.' Cp. *Ag.* 199 χείματος ἄλλο μῆχαρ | βριθύτερον . . . | μάντις ἐκλαγξεν, προφέρων Ἄρτεμιν.

573. λύαις, 'release.'

575. πολλά with both participles: 'on strong compulsion, and much resisting, because he must (μόλις), he sacrificed her.' Cp. *Ag.* 206 ff. βαρεία μὲν κῆρ τὸ μὴ πιθέσθαι | βαρεία δ' εἰ τέκνον δαΐξω, δόμων ἄγαλμα . . . τί τῶνδ' ἄνευ κακῶν; . . . ἔτλα δ' οὔν | θυτῆρ γενέσθαι θυγατρὸς γυναικοποιῶν πολέμων ἀρωγὰν | καὶ προτέλεια ναῶν.

577. εἰ δ' οὔν: οὔν as in 560. 'And if it *was* because he wished, etc.' ἐρῶ γὰρ καὶ τὸ σόν, 'for I will argue thy case (plea) too.'

578. τούτου . . . οὔνεκ': for the long interval between the words Jebb cp. *O. T.* 857 ὥστ' οὔτε μαντείας γ' ἂν οὔτε τῇδ' ἐγὼ | βλέψαιμ' ἂν οὔνεκ' οὔτε τῇδ' ἂν ὕστερον. Cp. 1349 and note.

579. νόμῳ, 'rule.'

581. ὄρα . . . μὴ . . . τιῆς: L here reads τιῆς, most mss. having τίης. τιῆς is preferable here, while the indic. is no doubt right in 584. With the subjunct. the meaning is 'take care lest you make'; with the indic., 'take care that you are not making,' which is a polite way of saying 'I think you are making.' Cp. ὄρα μὴ παίζων ἔλεγε, 'are you sure he was not jesting?' Plato *Theaet.* 145 c.

582. εἰ γὰρ κτενοῦμεν κτλ., 'if we are to take life for life.'

584. ἀλλ' εἰκόρα κτλ., 'but art thou sure thy plea is not a false one?' See on 581.

587. τῷ παλαμναίῳ : a strong word, 'the criminal.'

589. παιδοποιεῖς : a daughter Erigone is mentioned as the child of Aigisthos and Klytaimnestra. She was the subject of Sophokles' *Erigone*. τοὺς δὲ πρόσθεν, sc. παῖδας :

'the former children, righteous offspring of righteous parents.' εὐσεβῶν of course includes Klytaimnestra ; her sin came after.

591. ἢ καὶ ταῦτ' : the construction is ἢ ἐρεῖς ὥς καὶ ταῦτα λαμβάνεις ἀντίποινα, a shorter way of saying ταῦτα ποεῖς ἀποινα λαμβάνουσα.

593. ἐάν περ καὶ λέγῃς, 'if indeed thou *shalt* so say.' For καί cp. 547, and see Appendix I., under εἰ καί. Cp. also Lys. τί γὰρ ἂν καὶ ἔλεγεν ; 'for what *could* he have said?'

595 ff. ἀλλ' οὐ γάρ κτλ., 'but I will say no more, for neither may I rebuke thee, whose great cry is that I revile my mother ; and I, for my part, hold thee to be less mother than mistress towards me.' For ἀλλὰ γάρ see Appendix I. οὐδέ refers to 591 πῶς ταῦτ' ἐπαινέσαιμ' ἂν ; 'I cannot praise thee, and I may not blame thee, so I will hold my tongue.' For the οὐδέ = *not either* after οὐ cp. O.T. 287 ἀλλ' οὐκ ἐν ἀργοῖς οὐδὲ τοῦτ' ἐπραξάμην.

ἢ = *ἦτις*, and gives a first reason why Elektra cannot rebuke her mother—the latter calls her rebukes *abuse*. καί c' ἔγωγε κτλ. gives a second reason ; Elektra regards Klytaimnestra as more a mistress than a mother, and a slave may not rebuke her mistress. There is a peculiar bitterness in this.

πάσαν ἦς γλώσσαν is a poetic form of the familiar phrase πάσαν φωνήν ἰέναι, *to speak with all one's voice*, 'protest loudly,' or 'supplicate earnestly.'

600. συνηνόμου, 'a consort.'

601. ὁ δ' ἄλλος, 'and that other one, Orestes.' ἄλλος is not for ἕτερος, *the other of us two* ; but has its proper sense, 'that other one of our family' (τοὺς πρόσθεν 589).

603. μιάστορα, 'avenger.' The word properly means *polluter* (μιαίνω), *murderer* (as 275), but is used as here in *Eum.* 176, *Med.* 1371. Conversely ἀλάστωρ, which properly denotes *the Avenger* (avenging δαίμων, prop. the *Maddener*, from \*ἀλάζω, cp. ἀλη, *madness*) was used of the *guilty person* ; cp. *Eum.* 236 δέχου δὲ πρηνεινῶς ἀλάστορα. Similarly προστρόπαιος denoted both *the god to whom* the guilty one turns in supplication,

and the guilty one who turns to him; cf. *Eum.* 445 οὐκ εἰμι προστρόπαιος, 'I am not guilty.'

605. τοῦδ' ἔγ' οὐνεκ': cp. 387.

606. εἵτε χρεῖς, *sive tu navis*. For the verb see L. & S. sub χράω (B).

608. εἰ γὰρ . . ἴθρις, 'if these accomplishments are mine.'

609. *σχεδόν τι κτλ.*, 'maybe I disgrace not my birth from thee.' Cp. *Ant.* 470 *σχεδόν τι μάρω μωρίαν ὀφλισκάνω*, 'maybe the fool is he who condemns me of folly.' *σχεδόν* lit. = *almost*.

610 f. ὁρῶ μένος πνέουσας κτλ.: a puzzling passage. Jebb translates 'I see that she [Elektra] breathes forth anger; but whether justice be with her, for this she seems to care no longer.' His note on 612 is "The Chorus having said that Elektra takes no *φροντίς* as to whether she is in the right, Clytaemnestra rejoins 'And what manner of *φροντίς* do I need in regard to *her*?' i.e. 'must I not indeed be on my guard against her, seeing that she is capable of anything?'" But is this a natural remark for Klytaimnestra to make? Surely she is answering a criticism. Some edd. read σοὶ δίκη, referring πνέουσας to Elektra and σοὶ to Klytaimnestra. Wecklein refers πνέουσας to Klytaimnestra, making Elektra subject of *εὐνεκτί*. The Schol. interprets: 'Elektra is angry; and whether she (*either* of them) is right neither seems to care.' Some refer the two lines solely to Klytaimnestra; but it seems impossible that πνέουσας, at least, should not refer to Elektra. To me it seems a simple solution of the problem to refer πνέουσας to Elektra, but to make Klytaimnestra the subject of *εὐνεκτί*, δίκη referring to her treatment of Elektra. Greek was curiously careless about marking a change of subject by a pronoun, even when the change could not be made instantly plain; as here by a turn of the speaker's glance first to Elektra and then to Klytaimnestra. Klytaimnestra's sharp rejoinder now becomes natural; she has been attacked. Elektra, again, has shown no indifference to δίκη. Justice is her one cry; and though, in the uncontrolled passion to which she has now wrought herself, she has forgotten *εὐσέβεια*, every word she has spoken is true; not least so the last two lines she has delivered. Further, this seems to be a point at which the Chorus would take a middle course, rather than side with Klytaimnestra by rebuking Elektra. Jebb and others read δ' ἐμοί in 612; but the MSS. have δέ μοι, as in the text.

Since writing this note, I find that Kaibel takes the view it suggests. It may be added that, if Elektra alone were referred to, we should probably have had καί for *σύ*, unless μένος is



taken as subj. of **εὔνεσι**. **κοί** for **κύν** is impossible; the Chorus would not dare to address such language directly to the queen.

614. **τηλικούτος**, 'at her age,' though old enough to know better. **ἄρα**: see Appendix I.

622. **ἦ τοι κτλ.**: the sense is, "it is only too true that I encourage you to say too much."

626. **εράσους**: causal.

628. **μεθεῖσα**, 'after permitting.'

630. **οὐδ' with εὔσαι**. As **εὐφημεῖν** = *to keep silence*, **ὑπ' εὐφήμου βοῆς** means 'stilling thy clamour.' **ὑπό** denotes accompaniment as often; cp. **ὑπ' αὐλῶν**, 'to the music of flutes'; *Ach.* 970 **εἴσειμι' ὑπαὶ πτερόγων κιχλῶν καὶ κοψίχων**, and 711 *infr.*

632. **κελεύω**, especially in the orators, has often a weaker sense than *command*, meaning merely *propose, urge*. Transl. **ἔω**, 'I will'; **κελεύω**, 'I would have thee do it.'

634. **ἔπαιρε κτλ.**, 'lift up these offerings of many fruits.' The lifting constituted the solemn act of dedication. **ἡ παρούσα**, 'girl.'

635. **ἄνακτι τῷδ'**, 'our king here,' Apollo whose altar and statue stood before the palace.

636. **εὐχὰς ἀνάσχω**, 'uplift my prayers.' The phrase has been suspected, but it is a natural one, and Jebb completely defends it by *Eur. El.* 592 **ἀνεχε χέρας, ἀνεχε λόγον** (prayer), | *ἔει λυτὰς εἰς θεοῦς*.

637. **προστατήριε**, 'the Defender.'

638. **κεκρυμμένην . . βάξιν**, 'my dark speech.' Though she prays aloud, she does not narrate the dream, nor say explicitly what it is she fears.

643. **ὦδε**: *ἐν κεκρυμμένην βάξει*.

644 f. **γάρ** as in 32. **φάσματα | διςδῶν ὀνειρῶν**, 'the visions of my two-faced dream.' **διςδός** here means *having the quality of doubleness*, i.e. capable of two interpretations, ambiguous. Cp. *Arist. Pol.* 2. 3. 3 **τὸ διττόν**, 'ambiguity.' Jebb cp. *Lucian, Alex.* 10 **διττοὺς τινας καὶ ἀμφιβόλους καὶ λοξοὺς χρησμοὺς συγγράφων**. **ὀνειρῶν**: poet. pl. for sing. She had only one dream. **Λύκει' ἄναξ**: see on 6.

647. **ἔμπαλιν μέεες**, 'speed them back again upon my foes.' **μέεες** seems to be used as in *Ph.* 1300 **μὴ . . μεθῆς βέλος**, *Or.*

1133 *εἰ μὲν γὰρ ἐς γυναιῖκα σωφρονεστέραν* | *ξίφος μεθεῖμεν*, 'if we plunged our sword into the heart of.'

651. *ἀμφέπειν*, 'wield.' The original meaning of *ἔπω* is *touch, handle*; cp. *Il.* 6. 321 *περικαλλέα τεύχε' ἔποντα*.

652. *φίλοιαι*: Aigisthos.

653. *τέκνων*: partitive, i.e. *τῶν τέκνων τούτοις ὅσων*, 'and with those of my children from whom.'

656. *πᾶσιν ἑμῇν*: herself, Aigisthos, and the *τέκνων ὄσων* κτλ.

657. *τὰ δ' ἄλλα*: her secret prayer for harm to Orestes. The hand of the master is seen in making the false news of Orestes' death, which follows immediately, seem like an answer to this prayer, while at the same time it dashes Elektra's new hopes to the ground. This is *τραγικώτατον*.

660. *πῶς ἂν εἰδείην* expresses a wish. See Grammar, and cp. *Al.* 389 *πῶς ἂν . . θάνοιμι*; 'would that, etc.' Transl. 'I would know.'

663. *ἢ καί*, 'is it possible that . . ?' See Appendix I.

664. *πρέπει γάρ κτλ.*, 'for her mien and garb are royal.' *πρέπω* properly means *to strike the senses*, most commonly the eye; but also the ear (cp. *Ag.* 321 *οἶμαι βοὴν ἄμικτον ἐν πόλει πρέπειν*) and the smell (*Ag.* 1311 *ὁμοῖος ἀτμὸς ὥσπερ ἐκ τάφου πρέπει*).

665. *ἦδε . . πάρα*, 'she is here (*ἦδε*) before thee.' *ἦδε*, as often, is practically an adverb.

668. *ἐδεξάμην τὸ ῥηθὲν*, *I accept the expression* (viz. *λόγους ἠδεῖς*); a way of saying 'I welcome the omen' (which they import).

670. *πρᾶγμα . . μέγα*, 'on business that is of weight.'

673. *τέθνηκ' Ὀρέστης*. Consider the thrilling dramatic effect of this curt statement, which falls like a thunderbolt on all that hear it. Note, too, that while Elektra is crushed to the ground, Klytaimnestra cannot conceal her glad eagerness to hear the welcome news again. The effect is redoubled by the repetition in 676.

675. *τί φῆς*; she can hardly believe her ears; the news seems too good to be true.

676. *νῦν τε καὶ πάλαι*, 'I say now as I said at first.' Cp. 680.

680. καὶ . . καί: cp. 676. The meaning is "as I was sent, so will I tell."

681. γάρ as in 32.

682. πρόσχημα means primarily *something put forward*: hence (1) a *plea, pretext*, etc.; (2) a *display, show, or spectacle*; and so (of towns) a *show-place*, i.e. specially beautiful place (e.g. Her. calls Miletos τῆς Ἰωνίης πρόσχημα, 'the show-city (as we say) of Ionia'). πρόσχημ' ἀγῶνος is a *show or display, consisting in a contest* (as we speak of a "gymnastic display"); cp. Dem. *de cor.* 178 καὶ μετὰ προσχήματος ἀξίου τῆς πόλεως πράξωμεν, 'with a display' (of force). Transl. 'coming to that contest which is Hellas' famous show, for the Delphian games.' Jebb and Campbell take the phrase somewhat differently, 'the *pride* (or *glory*) of Greece, consisting of a festival,' i.e. making πρόσχημα mean *ornament*. ἄελων χάριν: i.e. not merely as a spectator, but in order to compete.

683. ὀρεῖων, 'loud.'

684. δρόμον, 'the foot-race.' The foot and chariot-races were preceded by contests in music and poetry. It seems that the order of the foot-races was (1) δόλιχος, the *long race*, an even number of lengths of the στάδιον (how many is not known); (2) the στάδιον, one length of the course, about 200 yards; (3) the διαυλος, two lengths of the course. Orestes, therefore, appears to have first won the δόλιχος. The course was a straight one, having at each end a pillar (στήλη, νύσσα καμπτήρ, *meta*). In the διαυλος the runner had to turn only the farther one of these, the line of the finish being the scratch-line produced across the course. In the δόλιχος and chariot-race the competitor of course turned both pillars, but finished always as in the διαυλος. The scratch-line was called βαλβίς or ἀφεσις (the *start*).

685. λαμπρός κτλ., 'a brilliant form, a wonder in the eyes of all there' (Jebb).

686. δρόμου δ' ἰσώσας κτλ., 'and having brought the finish of his running to the start.' See on 684. τὰφέσει is Musgrave's admirable correction of τῆ φύσει of the mss., which latter several editors retain, translating 'having finished agreeably to (in a manner worthy of) his φύσις' (*looks, aspect, 'form'*). φύσις has this meaning, but the whole phrase seems impossible. As Jebb justly remarks, "there would be little difficulty in such an expression as (e.g.) τοῦργον ἰσώσας τῇ φύσει, 'having made his *performance* match his *appearance*,' *that* might properly be compared with Pind. *N.* 3. 19 ἔρδων δ' εἰκότα μορφᾷ. . . But it is another matter when, instead of τοῦργον or

the like, we have such a phrase as τὰ τέρματα δρόμου." Other alterations have been proposed, but none are even plausible.

687. γέρας, 'prize.' It was a wreath of laurel. ἐξήλας : from the course.

688. χῶπως μὲν κτλ., 'and to say little where I could tell thee much, I know not the prowess and triumphs (κράτη, victories) of another such. But one thing must thou hear.' Δέ in 690, with a slight formal irregularity, marks a contrast with the *essential thought* underlying the sentence χῶπως μὲν . . . κράτη : "on the one hand, I must summarise Orestes' performances by saying briefly that they were incomparable, but on the other I must tell you of one event in detail" (viz. the chariot-race). I take ἔν to mean *the chariot-race*, the story of which really begins at once, ὅσων γὰρ . . . φυγεῖν (vv. 690-97) being a preface, serving to heighten the pathos of the catastrophe. Jebb takes ἔν to refer to vv. 690-97 only.

691. This line, which is both untranslatable and unmetrical, has defied all attempts at emendation. It seems most probable (and this is Jebb's view) that it is an interpolation compounded of annotations on an original text which read ὅσων γὰρ εἰσεκήρυξαν βραβεῖς | ἄελων : τούτων in v. 692 having supplanted ἄθλων when the interpolation of 691 made that word impossible. A note on ὅσων ἄελων would state that the ἄθλα referred to were the various δρόμοι (among which the διαυλος would be specified) and the πένταθλον ; and would so far be correct.

Assuming the true text to be ἄελων in 692, ὅσων is by attraction for ὅσους. A full account of the festival will be found in the *Dict. Ant.*

692. ἐνεγκῶν : the mid. is more usual in the sense 'carry off.' ἐπινίκια : here only of a *prize*. The word, as a subst., usually means (1) *a song of victory*, like Pindar's Odes, or (2) *a sacrifice or feast in honour of victory*.

693. ὠλβίζετο : note the impf., implying repetition at each victory.

695. Note the misplacement of Ἀγαμέμνωνος between τοῦ and ἀγείραντος. Cp. 741.

696. καὶ ταῦτα μὲν τοιαῦτα, 'and all this was as I say,' i.e. went happily.

697. βλάβη, 'checks.' The proper meaning of βλάπτω is to *hamper* or *impede*; cp. *Il.* 23. 571 βλάψας δέ μοι ἵππους, 'thou didst hinder'; ib. 782 ἐβλαψε θεὰ πόδας. ἰχθύων : note the omission of τις. There are many parallels.

698. ἄλλης ἡμέρας, 'on another day.' ἵππικῶν : neut. from τὰ ἵππικά.

699. "The Pythian hippodrome was in the Crisean plain, near its upper or northern end, where the rocky gorge of the river Pleistus opens upon a level tract. The site of Crisa, on a spur of Parnassus, overlooked it from the north, and Delphi from the north-east. Beautiful as was Olympia, the scene of the Pythian festival was unrivalled in the grandeur of its natural surroundings" (Jebb).

701. Ἀχαιοί. In Orestes' days an 'Achaian' would naturally be taken to mean a man from Phthiotis in Thessaly; cp. *Il.* 2. 684, where Achilles' followers are mentioned, Μυρμιδόνες δ' ἐκαλεῦντο καὶ Ἕλληνες καὶ Ἀχαιοί. But, as we have seen with regard to the anachronism of making Orestes compete at the Pythian games at all, Sophokles was indifferent to details in such matters, and he probably is thinking of an Achaian of historic times, who would come from the region which forms the northern coast of the Peloponnesos. See next note.

702. Λίβυες : Greeks from Barka (727) in the region about Kyrene in Libya, which was colonised by the Dorians in the 7th century B.C. We have, therefore, another anachronism. The country was famous for its horses. Pindar's 4th and 5th *Pythians* celebrate chariot-races won by Arkesilaos IV., king of Kyrene.

703. Θεσσαλὰς . . ἵππους : Thessaly was famous for its horses, for the breeding of which it was specially suited, as the country is practically one large plain.

706. Αἰνιάν : the Ainianes were a tribe in southern Thessaly. The ι of Αἰνιάν is long.

707. θεοδμήτων refers to the well-known legends which connected Athene and Poseidon with the building of Athens.

708. ἄλλος, 'besides,' as often. ἐκπληρῶν : not *filling* the car, but 'making the tenth chariot.' See on 37.

709. ὅθ' : i.e. ὅθι, *where*. But though the tragedians use this epic word in lyrics, they never elide the ι. Jebb would read (as Wecklein does) ἦν', thinking ὅθ' may have crept in from a marginal note οὗ or ὅθι.

αὐτοῦς. If the text is correct, we have two constructions between which to choose : (1) αὐτοῦς is obj. of κλήρους ἔπηλαν as being together equivalent to ἐκλήρωσαν, *placed them by lot*; (2) αὐτοῦς is the obj. of κατέστησαν, κλήρους ἔπηλαν καὶ being equivalent to κλήρους πῆλαντες. δίφρους will then be a second acc. defining αὐτούς. For this cp. *Theb.* 285, where πρίν

ἀγγέλους . . | λόγους ἰκέσθαι καὶ φλέγειν = πρὶν ἀγγέλους ἰκομε-  
νους λόγους φλέγειν, and “the latchet of whose shoes I am not  
worthy to stoop down and unloose.” Of course to read αὐτοῖς  
would make all simple, but αὐτοῖς would hardly have been  
altered.

711. ὑπαί : see on 630.

οἱ δέ : see on 448.

712. ὁμοκλήσαντες : an epic word found only here in Tragedy.  
Sophokles’ description of the start is an echo of *Il.* 23. 362 ff.,  
a fine passage which may be quoted at length :—

οἱ δ’ ἅμα πάντες ἐφ’ ἵππουν μᾶστιγας ἄειραν,  
πέπληγόν θ’ ἱμᾶσιν ὁμόκλησάν τ’ ἐπέεσσιν  
ἐσσυμένως· οἱ δ’ ὤκα διέπρησσον πεδίοιο,  
νόσφι νεῶν, ταχέως· ὑπὸ δὲ στέρνοισι κονίη  
ἴστατ’ αἰερομένη ὥς τε νέφος ἥε θύελλα,  
χαῖται δ’ ἐρρώνοντο μετὰ πνοῆς ἀνέμοιο.  
ἄρματα δ’ ἄλλοτε μὲν χθονὶ πύλνατο πούλυβοτέρῃ,  
ἄλλοτε δ’ αἶξασκε μετήορα· τοὶ δ’ ἐλατήρες  
ἔστασαν ἐν δίφροισι, πάτασσε δὲ θυμὸς ἐκάστον  
νίκης ἱεμένων.

713. ἐν . . ἐμεστώθῃ : tmesis. The verb occurs only here  
and *Ant.* 420.

714. κροτητῶν, ‘rattling,’ lit. *made to rattle* by the horses.  
This sense seems certain from a comparison of *Il.* 15. 453  
ὑπερώησαν δὲ οἱ ἵπποι κεῖν’ ὄχρα κροτέοντες, ‘rattling the empty  
car along,’ and *Il.* 160 κεῖν’ ὄχρα κροτάλιζον.

715. φορεῖθ’ : ἐφορεῖτο. The syllabic augment is fre-  
quently omitted in ῥήσεις.

716. ὥς κτλ., ‘each striving to pass his rival’s wheels,’ lit.  
*in order that some one of them might pass*, each endeavouring to  
be the τις. χνόας, the *nave* or *axle-box*. αὐτῶν  
with τις. φρυάγμαθ’ ἵππικά, ‘snorting steeds.’

718. ὁμοῦ γάρ κτλ., ‘for in mellay the panting horses  
were scattering foam upon drivers’ backs and whirling  
wheels, pushing for a place.’ ὁμοῦ bears the chief emphasis ;  
they were still “all in a ruck,” here a chariot close behind  
another, here one with the horses’ heads abreast of another’s  
wheels. εἰςέβαλλον : intrans., *they kept dashing in*  
between two other chariots.

720. ὑπ’ αὐτήν, ‘close to.’ ἔχων : sc. ἵππους, ‘driving,’  
—a common use. For στήλην see on 684.

721. ἔχριωντ’ ἀεὶ κύριγγα, ‘ever brought his wheel nigh to  
touching,’ i.e. at each turn. Cp. *Il.* 23. 334 ff. :—

τῷ σὺ μάλ' ἐγχρίμψας ἐλάαν σχεδὸν ἄρμα καὶ ἵππους  
 αὐτὸς δὲ κλινθῆναι εὐπλέκτῳ ἐνὶ δίφρῳ  
 ἦκ' ἐπ' ἀριστερὰ τοῖν· ἀτὰρ τὸν δεξιὸν ἵππον  
 κένσαι ὁμοκλήσας, εἰξαί τέ οἱ ἡνία χερσίν.  
 ἐν νύσῃ δέ τοι ἵππος ἀριστερὸς ἐγχριμφθήτω,  
 ὥς ἂν τοι πλήμνη γε δοάσsetαι ἄκρον ἰκέσθαι  
 κύκλου ποιητοῖο· λίθου δ' ἀλέασθαι ἐπαυρεῖν,  
 μή πως ἵππους τε τρώσης κατὰ θ' ἄρματα ἄξης.

**κύριγγα.** "A scholiast in M gives an explanation of this use of the word [i.e. as applied to a wheel] which may be taken as correct. The wheel in its archaic form, he says, was not made with radiating *spokes*, but with two sets of *cross-bars* at right-angles to each other. Such a wheel is the first departure from the solid, and far easier for a rude workman to make than that with spokes. The intervals of the cross-pieces being equal, the lengths of them diminish regularly from the central one, so that each set resembles the double *σύριγξ* with its diminishing pipes, and the entire structure is called *σύριγγες*, or less accurately, as in Soph. *El.* 721, *σύριγξ*. Though no longer appropriate, the name was retained for the improved spoke-wheel. The interpretation 'axle-box' or 'axle-pipe' is wholly without evidence, and contrary to the passage in the *Electra*, where as elsewhere the axle-box is *χνόη*." This is Verrall's note on *Theb.* 205 *ἔδεισ' ἀκού-|σασα τὸν ἁρματόκτυπον ὄτοβον ὄτοβον, | ὅτε τε σύριγγες ἐκλαγξαν*. In this passage and Aisch. *Supp.* 181 *σύριγγες οὐ σιγῶσιν ἀξονήλατοι*, a point is made of the noise of the *σύριγγες*,—surely not that of ungreased axles! Cp. *Hipp.* 1234 *σύριγγές τ' ἄνω | τροχῶν ἐπήδων ἀξόνων τ' ἐνήλατα*, 'the spokes of the wheels and the axle-pins flew up.'

\* 722. **σειραῖον ἵππον.** The horses were driven four abreast. The two middle ones only (**ζύγιοι**) were under the yoke, which was firmly attached to the pole. The two outside ones were not under the yoke, but were attached to the car by traces (*σειραί*), and hence were called *σειραῖοι* or *σειραφόροι*. The turns were always made to the left, so that the right-hand horse had far more ground to travel over at each turn than the inside one. For this reason the strongest horse had this place. **τὸν προσκείμενον**, sc. *τῇ στήλῃ*, 'the near one,' the one on the inside.

724. **ἄστομοι**, 'hard-mouthed.' We speak of such horses as having 'no mouth.'

725. **βίᾳ φέρουσιν**, 'bolt.' **ἐκ δ' ὑποστροφῆς**, 'swerving.' They went off to the right instead of completing the proper curve round the *νύσσα*. Without a serious checking of

the speed, it would be impossible to keep close to the *νύσσα* all the way round it ; it must be taken wide either before or after the turn. Here the Barkan had apparently taken it wide after the turn, and the Ainian had taken it wide before. He would thus be approaching the Barkan chariot at an angle, and if his horses were going faster, and would not keep in or slacken speed, a collision was inevitable. But for his horses, the Ainian would, I fancy, have gained an advantage, since after the turn he would have been going *across* the Barkan slightly in front, and the Barkan would have had to draw out or slacken to avoid a foul for which he would have been responsible.

726. **τελοῦντες κτλ.**, 'finishing the sixth and now (beginning) the seventh round.' For the omission of the second verb see on 435. **ῥχοις** : pl. for sing.

728 ff. The Barkan and Ainian were apparently leading, and the others dashed into the wreck one after the other, unable either to drive clear of it or to pull up in time. 'And then, from this one disaster, chariot upon chariot dashed and crashed pell-mell.' **κἀνέπιπτε** : from *ἐμπίπτω*.

732. **ἔξω παρασπῆ κτλ.**, 'he pulls aside and goes easy, letting the sea of chariots surging in the middle go past.' The Schol. says that **ἀνοκωχεύω** is properly used of going under shortened sail in a storm.

734. **ἔχων** : causal, 'for he was keeping his team back, relying on the finish.'

736. **νιν** : the Athenian.

738. **πώλοις** with **ἐνδείας**. **κἀειρώσαντε ζυγά**, 'and with teams abreast.'

740. **κάρα προβάλλων**, 'showing his head in front of (both) the racing cars.' Campbell, not so well, takes **κάρα ὀχημάτων** together, and the meaning to be that the team, chariot, and man are regarded as one entity showing its head in front.

741. **ἀσφαλεῖς** is predicative, and **δρόμους** is misplaced. See on 695. Transl. 'And all the other rounds, erect and with car erect, the unhappy man completed safely.' **τοὺς ἄλλους** : the whole race consisted of twelve rounds at Olympia, so that the course would be  $2\frac{2}{3}$  miles long. No doubt we are to understand that Orestes' accident happened in the last round. **ἐξ** as in 455.

743 f. **ἔπειτα λύων κτλ.**, 'then, holding loose his horse's left rein at the turn, unawares he just (**ἄκραν**, the surface of)



strikes the pillar.' The *κάμπτοντος ἵππου* is the 'near' one, *ὁ προσκείμενος*. The passage has caused much difficulty, and several edd. would change *λύων* into a word meaning 'tightening.' But to hold in the near horse would be the surest way to prevent the wheel striking the pillar, though the horse himself might be forced against it by the rest of the team. On the other hand, if the *προσκείμενος* is driven with a loose rein at the turn, the accident becomes the easiest thing in the world. In some works of art all four horses are represented as being under the yoke, but it is clear from 722 that this is not the case here; there were *σειραφόροι*. Now, the *σειραφόροι* were, as the term implies, attached to the car by traces (see 722), and so far as I can discover, this formed *their sole attachment either to the car or to the other horses*. If this is so, clearly a *σειραφόρος* could deviate at a very wide angle from the line taken by his fellows; and such a deviation seems to have been the cause of the accident described. The axle of the car (according to Smith's *Dict. Ant.*) was 7 ft. long. The width of the four horses, which were small (say 13½ or 14 hands), would be at most 10 ft., if we allow 22 in. for the actual width of each horse, and the rest for the width of the pole and spacing between the horses,—perhaps an over-liberal allowance. They would therefore project on each side not more than 18 inches beyond the end of the axle. If at any point in the turn the near horse went off at an angle from the others, he might easily pull the car sideways, so that the wheel (probably the back of it) would strike the pillar. If the chariot were at the moment clean off the ground, as it was from moment to moment, the feat would be all the easier. There must have been some good reason for not attaching the *σειραφόροι* to the *ζύγιοι* at the collar, since this would render any such accident impossible. It seems clear that the horse himself is not supposed to have run into the pillar.

Some take *λύων* to mean *while in the act of slackening* for the straight, just as the turn was being completed. This would be an instantaneous act; and if that were the meaning, I think it would be more natural to say *λύσας*, 'as he slackened.'

In Buenos Ayres, at the present time, carts are driven with teams of as many as eleven horses. Of these, one is in the shafts and one is harnessed in front of him as a leader. These two only are driven with reins. The rest, abreast of the leader, are attached to the body of the cart, the axle, or the shafts, by traces; and these traces form their sole attachment either to the cart or to one another.

745. *μέσας*, *in the middle, across*, 'in two.'

746. ἄντυξ denotes properly the *rail* which ran round the top of the car, but was used of the whole car (not, however, in Homer). The pl. here is a poetic use for the sing. (when Homer speaks of ἄντυγες he is thinking of the rail on each side, not of two rails running all round). ὤλισσε: he was naturally leaning over the left rail at the turn. **οὖν . . ἐλίσσεται:** tmesis, 'becomes entangled.' The reins were sometimes passed round the driver's waist, to give greater command over the horses.

747. **τιμητοῖς:** Homer's ἐνμητοῖσιν ἱμάσιν, 'straight-cut.' For πέδω without prep. cp. 174.

748. **διεσπάρησαν κτλ.,** 'were scattered into the middle of the course.' μέσον is not to be pressed. It means, as often, *out in the open*; i.e. in this case, away from the actual line of the racing. **διεσπάρησαν:** the attachment of the near *σειραφόρος* would almost certainly be snapped at the instant of collision, and very probably that of the *δεξιόσειρος* when the chariot broke up. We may take it that Orestes was dragged by the two ζύγιοι, who would remain attached to each other by the yoke and to the broken pole.

751. **οἴ' ἔργα κτλ.:** an exclamatory sentence used (as often) subordinately. We may translate as though there were an ellipse; e.g. here '(crying) what a piteous end for one who had done so gloriously.' Cp. *Il.* 6. 108 φὰν δέ τι' ἀθανάτων ἐξ οὐρανοῦ ἀστερόεντος | Τρωσὶν ἀλεξήσοντα κατελθόμεν· ὥς ἐλέλιχθεν, 'seeing how they rallied.' The following passages will repay examination: *Hipp.* 845, 878; *Ion* 799; *Al.* 945; *Nub.* 1157; *P. V.* 908. For the doubled οἶος cp. *Trach.* 1044 κλύουσ' ἔφριζα τάσδε συμφοράς, φίλαι, | ἀνακτος, οἷας οἶος ὦν ἐλαύνεται.

752. **φορούμενος:** supply ἄλλοτε from ἄλλοτε following; 'now dashed to the ground, now flinging his legs up to the sky.' Orestes is first dashed to the ground from his chariot, then (like a football player who has had a fall) for an instant he stands on his head; then he is dragged to the ground again, and so on. The people's exclamation ends at **κακά**, but by a natural irregularity the participles are made to agree with the subject of **λαγχάνει**, instead of **νεανίαν**.

753. **ἔς τε:** constructed with **φορούμενος . . προφαίνων**, of course; not with the main verb. **διφρηλάται:** some of the other competitors.

757. The reference of **κέαντες** must not be confined merely to the bearers of the ashes (*ἄνδρες*, 759); of course others would have assisted.

758. **ΜΕΓΙΣΤΟΝ ΚΤΛ.**, 'and in a narrow urn of bronze certain men of Phokis, thereto appointed, bring the poor dust that was his mighty form.' Lit., *mighty body consisting of poor dust*; cp. 682 **πρόσχημ' ἀγῶνος**. The turn of the phrase, though eminently Sophoklean, has provoked emendation; but it would have required a literary artist of no mean order to evolve the text out of **μεγίστου σώματος δειλὴν σποδόν**, or **μέγιστον σῶμα, δειλαιὰν σποδόν**, and the like, which have been proposed. And what could have been a corrector's motive, except that the text is better than the suggested originals?

761. **ΤΟΙΑΥΤΑ ΣΟΙ** (ethic dat.) **ΚΤΛ.**, 'thus, lady, this thing befell,—a story it is pain to hear, but to us who saw, the greatest horror that my eyes have looked upon.' Is there *εἰρωνεία* in the use of **σοι**? For the limitative **ὥς** cp. **ὥς εἰπεῖν**, and **δαινὸς λέγειν, ὡς Λακεδαιμόνιος**, 'a good speaker, for a Lakedaimonian.'

766. **ΤΙ ΤΑΥΤΑ**; sc. **λέγω**: '*what am I to call these things?*' She rejoices at the news, for she has always feared Orestes' vengeance, and, but for Elektra's action, would have killed him with his father (cp. 296 f.); yet **δαινὸν τὸ τίκτειν**, and her gladness is mingled with just one transient pang of maternal regret.

770 f. **ΔΕΙΝὸν τὸ τίκτειν**, 'wondrous is the mother-tie!' **ΔΕΙΝὸν** implies both *strange* and *strong*. **πάσχοντι**: masc. because the statement is general; cp. 145, and *Trach.* 151 **τότ' ἂν τις εἰσίδουτο τὴν αὐτοῦ σκοπῶν | πρᾶξιν**, where Deianeira is referring solely to women. **ὦν τέκῃ**: for **τέκνων ἃ τις τέκῃ**. See Appendix II., and cp. 1059.

772. "The old man speaks as if disappointed and aggrieved. Thus a cue is skilfully given for the change in Clytaemnestra's tone" (Jebb).

774. **εἰ . . προσᾶλθες**, with the preceding. 'How canst thou say *in vain*, if thou hast come . . ?'

776. **μαστῶν ἀποστάς κτλ.**, 'deserting the breast he had sucked and the hand that had reared him, made himself an exile and an alien.'

777. **ἐπεὶ**, *since*; cp. *Ag.* 40 **δέκατον μὲν ἔτος τόδ' ἐπεὶ . . ἦραν**.

779. **φόνους**: for the pl. cp. 206 **θανάτους**.

780. Note the departure from the ordinary rule by which **ὥστε** with the infin. requires **μή**.

781. **ὁ προστατῶν χρόνος κτλ.**, 'the coming hour kept me ever in dread of death.' She felt no security beyond the present

moment. Lit., *the time in front of me kept me living as about to die.*

784. **μείζων** : because she lived under the same roof.  
**βλάβη** is predicative.

787. **οὔνεκα** as in 387.

790. **ἄρ' ἔχει καλῶς**; ironical, 'is it not well?' Cp. 816.  
For **ἄρα** see Appendix I., and cp. 614.

791. **κύ** : supply **ἔχεις καλῶς**. The meaning is "it is not well with *you*, and will not be until you are dead like Orestes."

795. **οὔκουν κτλ.** The meaning is, 'you wish to check what you call my *ἕβρις* : will not you and Orestes, then, put an end to my *happiness*, which you have just hinted is the cause of it?' **τάδε** : τὸ εὐτυχεῖν ἐμέ, 'my happiness.' The taunt is clever, though brutal; but mark the *εἰρωνεία*. Some translate, 'Will not Orestes and thou silence me?' But this seems to afford not so good a connexion with Elektra's words.

796. **οὐχ ὅπως** : i.e. οὐ λέγω ὅπως, *not to speak of*; Lat. *ne dicam* or *nedum*. Translate, 'There is an end of us; so far we from making an end for thee.'

797. **ἥκοις ἂν . . εἰ ἔπαυσας**. There is no general necessity for the moods (any more than there is for the tenses) of *protasis* and *apodosis* to be identical. The selection of the mood in each case depends solely on the *time* to which it is intended to refer, and these may be different. As the following example shows, assumption of the truth of the *protasis* has nothing to do with the matter: 'Should you blame him, whether he had done it or not?' *εἴτε ἐποίησεν εἴτε μή, ψέγοις ἂν*; (the opt. refers to the future). The meaning of the text is 'Thou *will prove* to have deserved large reward for thy coming, if thou hast checked.' Cp. *O. T.* 118 *ιοῦ ἰού· τὰ πάντ' ἂν ἐξήκοι σαφῆ*, 'all (that was prophesied) will be clearly shown to have been fulfilled'; *Αἰ.* 186 *ἥκοι γὰρ ἂν θεία νόσος*, 'some heaven-sent frenzy *may prove* to have visited thee'; Thuc. 3. 40 *εἰ γὰρ ὁρθῶς ἀπέστησαν* (the Mytileneans), *ὑμεῖς ἂν οὐ χρεὼν ἀρχοίτε*, 'if they were justified in revolting, you *will prove* to have no warrant for governing them.' **πολλῶν** with **ἄξιος** : **τυχεῖν** is epexegetic.

799. **τάδε** : Orestes' death. Cp. 791.

801. **πράξειας**. Supply *ἂν* from *ἀποστείχοιμ' ἂν*. It is unnecessary to alter the text so as to insert *ἂν*. **Ξένου** : Phanoteus.

804. **ἄρα** for the regular **ἄρ' οὐ**. Cp. 614, 790, 816.

814. Elektra says **δουλεύειν πάλιν**, because the new hope

she had derived from hearing of Klytaimnestra's dream had made her feel that she had at last escaped from her servitude. Now she must be a slave *again*.

816. **ἄρα** as in 804.

817. **χρόνου** : locative.

818. **εἵσειμι** is Herm.'s correction of **ἔσομαι** of the MSS.

819. **παρεῖς' ἐμαυτὴν κτλ.**, 'I will lay me down, and my friendless life shall wither to its end.'

820. **τις** means Aigisthos or Klytaimnestra. Transl. 'Let those within, if they are angered, slay me.'

826. **κρύπτουσιν** : instead of exposing and punishing.  
**ἔκηλοι**, 'indifferent.'

830. **φεῦ** is an expression of impatience or indignation, as well as of grief. The tone in which Elektra has here uttered the word, and some accompanying gesture, make the Chorus fear that she is about to reproach the gods. We may translate simply 'Ah!' or 'Ourt upon it!' **μῆδεν μέγ' αὔσης**, 'let no violent word break from thy lips.' **μέγα εἰπεῖν** was familiar in the sense of impious language. Cp. *Ai.* 386 **μηδὲν μέγ' εἴπης**.

832. **φανερῶς** : Orestes' ashes are proof positive.

834. **κατ' ἐμοῦ κτλ.**, 'thou wilt bruise my sorrowing heart yet more.' **ἐπειβάσει**, 'wilt trample on.' The verb usually takes the dative.

836. **γάρ** : there is an ellipse. "(There is hope) for, like Amphiaraios, who was murdered by his wife, Agamemnon may be held in honour in the world below." Translate, 'Nay, for I know of the chain of gold and the woman's snare, and how the prince Amphiaraios was engulfed.' Lit. *I know of Amphiaraios being buried by reason of a snare set for him by a woman, owing to the wearing of a golden chain.* **γυναικῶν** is the "allusive plural." **ἔρκεσι** means the fatal snare Eriphyle set for Amphiaraios in persuading him to join the expedition against Thebes.

**χρυσόδοτοις** is used like the adjectives mentioned in the note on 37. In the case of verbals the subst. represents an acc. governed by the verb cognate to the adj. Thus, being able to say **ρίπτω μόρον**, 'I cause death by flinging,' a Greek can also say **ρίπτὸς Ἰφίτου μόρος** (*Tr.* 357), 'the death caused by flinging.' Similarly **χρυσόδετον ἔρκος** pre-supposes **χρυσὸν-δέω ἔρκος**, 'through wearing gold I contrive a snare'; 1394 **νεακόνητον αἷμα** pre-supposes **ἀκονᾶν αἷμα**, 'to cause bloodshed through whetting' (a sword).

Amphiaraos (who bears the title *ἄναξ* like Teiresias, *O. T.* 284) was an Argive seer. He had married Eriphyle, sister of Adrastos, king of Argos. When Polyneikes persuaded Adrastos to undertake the expedition against Thebes, Amphiaraos opposed it, because he foresaw that it must end in disaster. Polyneikes then bribed Eriphyle with a golden necklace to persuade her husband to take part in the enterprise. The Argives were repulsed; and in the rout that followed, Amphiaraos was suddenly swallowed up in a chasm which opened in the earth beneath his feet, near the river Ismenos.

841. **πάμψυχος**, 'with all his powers.' He enjoys full possession of his **ψυχή**, which the ordinary dead did not. Teiresias was a similar exception; cp. *Od.* 10. 494 τῷ καὶ τεθνηϊῷτι νόον πόρε Περσεφόνεια | οἷω πεπνύσθαι. Amphiaraos was worshipped as a divine being who gave oracles and sent dreams.

842. **φεῦ δῆτα**, 'Alas, indeed!' *δῆτα* is commonly used when a word of the previous speaker (sometimes even a word of the speaker's own, cp. 1164) is repeated: e.g. *Pers.* 1071 **ΞΕ.** *ὡς δὴ κατ' ἄστυ.* **ΧΟ.** *ὡς δῆτα.*

The connexion here is well given by Jebb. "Elektra's cry, *φεῦ*, is drawn from her by the thought that, while Amphiaraus has honour, her father's spirit is unhonoured. The Chorus suppose her to mean, 'Alas for Eriphyle's wickedness,' and respond *φεῦ δῆτα*, 'alas indeed!' Then they say **ὄλοα γάρ**, 'for the murderess —,' intending to add, 'betrayed her husband's life.' But Elektra, still thinking of the difference and not of the likeness between the case of Amphiaraus and that of Agamemnon, quickly gives a different turn to the unfinished sentence by interjecting **ἐδάμην**, 'was laid low.'"

846. **μελέτωρ ἀμφί κτλ.**, 'one that cared for him who was mourning,' i.e. for the dead man, who mourned till he was avenged. This was Amphiaraos' son Alkmaion, who avenged his father by killing Eriphyle.

851 f. **αἰῶνι** (Herm.'s correction of the mss. *ἀχέων*) is causal, *by my life*. There is a choice between two interpretations of the sentence. (1) **πανσύρτω** is passive, and **πολλῶν** depends on it, following the construction with adjectives implying *fulness*; *a life heaped full, through all its months, of many sorrows dread and hateful*. (2) **πανσύρτω** is transitive (cp. *χαλκόπλακτος*, 484, and note), and governs **πολλῶν**, = *πάντα σύροντι τὰ κακά* (schol.), *that sweeps on with it*, etc. The metaphor is then from a torrent: 'a life that through all its months is a turbid torrent of sorrows dread and horrible.'

This view, as Jebb remarks, gives **παμμύηνω** a special point, since the literal *χειμάρρους* flows only in winter.

854. **εἶδομεν ἀερήνεις**, 'we saw thy sorrowing.' This is the best correction of **ἄ εροεῖς** of the MSS.

855 ff. **μή μέ νυν κτλ.**, 'then, woo me from it no longer, when (lit. *in a case where*) now I can no more take strength from hope in that true scion of the house, my brother.' Lit. *help consisting of hopes in brothers of noble birth*.

**εὐπατριδᾶν** (here used as subst.) is from *εὐπατρίδης*, a word applied to Orestes in 162. For the obj. gen. with *ἐλπίς* cp. Thuc. 2. 89 *Πελοποννησίων ἐλπίδα τοῦ ναυτικοῦ*, and 1460 *infr. εἴ τις ἐλπίσιν παρὸς | ἐξήρετ' ἀνδρὸς τοῦδε*.

860. For **ἔφυ**, of that which is in the nature of things, cp. 236.

861. **ἦ καί**: see Appendix I. 'All men must die.—Yea, even, like that unhappy one, amid racing horse-hoofs, and dragged by entangling reins?' The construction is *ἦ καὶ ἔφυ, ὡς κείνῳ ἔφυ, ἐγκύρσαι ὀλκοῖς κτλ.* *Is it one of the dooms appointed for men, to meet with reins etc.?* **ὀλκός** is anything which *ἔλκει* or *ἔλκεται*, and commonly means (1) *a hauling engine*, (2) *a furrow*. Here Sophokles appears to have chosen to use it as a synonym of *ῥυ-τήρ* (*rein* or *trace*) because it also suggests the *dragging* of Orestes. In *Ion* 143 *δάφνας ὀλκοῖς* means a 'broom (*thing dragged*) of laurel.'

864. **ἄσκοπος ἂ λώβα**, 'unimaginable was that shocking fate.' Cp. 1315.

865. **ξένος**, 'in a strange land.'

866. **ἄτερ ἐμᾶν χερῶν**: cp. 1138.

871. **διώκομαι**: the idea of *pursuit* is not original in *διώκω*, which properly means to *move quickly*; cp. *Od.* 12. 182 *ρίμφα διώκοντες* (sc. *νῆα*), of rowers; *Theb.* 358 *σπουδῇ διώκων πομπίμους χυδᾶς ποδῶν*. 'Transl., "Tis pleasure makes my haste.'

872. **τὸ κόσμιον μεθεῖσα**, 'and I abandon decency that I may be quickly back again.' **μολεῖν**, of *returning*, as often. The Athenians regarded fast walking as "disorderly."

878. **ἐναργῶς**, *visibly*, 'in bodily presence.' Cp. *Tr.* 11 *ἐναργῆς ταῦρος*, of one of the shapes assumed by the river-god Acheloo.

879. **ἦ** emphasises the question. 'But art thou mad?'

881. **μὰ τὴν πατρώαν ἑστίαν**: because the hearth was

the symbol of family life: cp. our "hearth and home." Thus *Ion* 1464 δῶμ' ἐστιοῦται, 'the house becomes a home' (now that the heir is found). The first ἀλλά, meaning *no* or *nay*, is postponed, as often; e.g. *I. T.* 645 οἶκος γὰρ οὐ ταῦτ', ἀλλὰ χαίρετ', ὦ ξένοι, 'Nay, rejoice, for . . .' Transl. 'No, by our father's hearth, I speak not in mockery, but I say that we have him here.' The postponement seems to have been regular in the case of oaths with μά: cp. *Ran.* 173 NE. δύο δραχμαὶς μισθὸν τελεῖς; | ΔΙ. μὰ Δί', ἀλλ' ἔλαττον, 'By Zeus, no; not so much.'

ὥς before παρόντα is pleonastic, as frequently with the participle; cp. *Ag.* 672 λέγουσιν ἡμᾶς ὥς ὀλωλότας.

889. ὥς μαθεῖσα κτλ., 'that thou mayst learn my story before thou call me henceforth' etc. See on 310.

891. οὖν: simply *then*. δέ is added to the pron. by the common idiom, and cannot be translated. For δ' οὖν in combination see Appendix I.

892. καὶ δὴ: see Appendix I.

894. Rhythm favours taking κολ. ἐξ ἄκρας with νεορρύτους, though the meaning might be 'I see on the mound,' ἐξ being used as in ἐξ ἀριστερᾶς, *on the left*.

896. ἀνέων: the gen. depends on the notion of *fulness* in περιστεφῇ.

897. ἔσχον θαῦμα (mark the aor.), 'I was struck with wonderment.'

899. ἐν γαλήνῃ: sc. ὄντα. Cp. 61.

901. πυρᾶς: the local gen. so common in Homer; e.g. οὐκ Ἀργεὺς ἦεν, 'he was not in Argos'; πυρὸς πρῆσαι: κονιόντες πεδίοιο: τοίχου τοῦ ἐτέρου, 'against the other wall.' νεώρη: supplementary predicate with τετυμημένον, 'newly severed.'

902. τάλαινα expresses her agitation at the sight. Transl. 'Ah me.' ἐμπαίει κτλ., 'there strikes upon my soul a familiar image, (which tells me) that I see in this a token.' The inf. ὄρᾶν depends on ἐμπαίει ὄμμα as implying 'I had an *idea* that.' The ὄμμα is the *form* or *aspect* of Orestes, which presents itself to her mind.

The degree to which the Greeks extended the meaning of concrete substantives is one of the most striking features of the language. The uses of ὄμμα, ὀφθαλμός, and βλέφαρον (*eyelid*) are an interesting exemplification of this. ὄμμα (besides more natural metaphorical uses) means (1) the *face*, *form*, or *aspect* of a person or a thing personified: e.g. ὦ πανρόμορφον ὄμμα Κηφισοῦ



πατρός, *Ion* 1261 ; ὦ φίλτατ' Αἴας, ὦ ξύναιμον ὄμμ' ἐμοί, *Ai.* 977 ; ὦ δυσθέατον ὄμμα, 'O form piteous to look upon,' *ib.* 1004 ; τὸ δ' ἀμφινείκητον ὄμμα νύμφας, *Tr.* 527 ; ὅταν δὲ νυκτὸς ὄμμα (= νύξ) λυγαίας μόλη, *I.T.* 110 ; ἕως κελαινῆς νυκτὸς ὄμμ' ἀφείλετο (τὴν μάχην), *Pers.* 428 (ὄμμα νυκτὸς seems never to be used of the moon, though we have νυκτὸς ὀφθαλμός of the moon in Pindar and Aischylos). In *O.T.* 987 μέγας γ' ὀφθαλμός οἱ πατρὸς τάφοι, ὀφθαλμός means *comfort*, a much bolder use than that in *Andr.* 406 εἰς παῖς ὅδ' ἦν μοι λοιπὸς ὀφθαλμός βίου. βλέφαρον means *eye* in *Ant.* 104 ἀμέρας βλέφαρον, of the sun ; *cp.* *Ai.* 85 σκοτώσω βλέφαρα καὶ δεδορκότα. In *Phoen.* 543 νυκτὸς τ' ἀφεγγὲς βλέφαρον, it means *face*. And in *Ion* 188 we have διδύμων προσώ-|πων καλλιβλέφαρον φῶς, 'the fair-faced brightness of twin façades' (of a temple).

ὄμμα cannot mean simply *a thing seen, sight*, as L. & S. state.

908. Note **μή** (not οὐ), as commonly after οἶδα, πέποιθα, ὁμνυμι, ἐλπίζω, ὁμολογῶ, μαρτυρῶ. **ἀγλαΐσμα**, 'ornament.'

The same word is used of Orestes' hair by Elektra in Aisch. *Cho.* 193 εἶναι τόδ' ἀγλαΐσμα μοι τοῦ φιλτάτου | βροτῶν Ὀρέστου.

909. **τῷ γὰρ προσήκει**, 'whose care should this be?' Who would naturally make such an offering ?

911. **πῶς γάρ** ; *sc.* ἔδρασας ἄν.

**ἦ γε** : *quippe cui.*

913. **ἀλλ' οὐδὲ μὲν θή**, 'but neither, again, assuredly, does our mother's nature love . . '

914. **οὔτε ὁρῶς' ἐλάνθανεν**, 'nor, had she done it, could we have failed to know' ; *lit. she was not by way of escaping notice, was not likely to escape notice*. There is no "omission of ἄν" in this construction ; the *impf.* has the literal meaning just given. Nor is **ἐλάνθαν' ἄν** (Jebb) necessary here : *cp.* Lysias, *Or.* 7. 32 ταῦτα δὲ πράξας . . ἐκέρδαινον μὲν οὐδέν, 'if I had done this, I was not likely to gain' ; Dem. *contr. Onet.* 22 τοῦτον μὲν γὰρ τὸν τρόπον πράξας ὅλου τοῦ πράγματος ἀπηλλάττετο, 'if he had acted in this way.'

915. **τάπιτύμβια** is Dindorf's certain correction of **τάπιτίμια**, which would here have no meaning. See Lex.

916. **ἐάρσυνε** : the verb is elsewhere always transitive.

919. **ὑπάρξει κύρος**, 'will prove to be the pledge of many happinesses.' **κύρος** = *confirmation, sanction*. For the separation of ἡ . . ἡμέρα see on 1349.

920. **ἐποικτίρω** : for the spelling see on 115.

922. ὅποι γῆς κτλ., 'how far abroad, and mid what fantasies, thou art wandering.'

924. τᾱκείνου . . σωτήρια, 'hope of deliverance by him'; lit. *means of deliverance coming from him*. For the gen. see note on 855 ad fin.

930. γάρ, *why*, as often with questions: 'Why, whose were those many offerings?'

932. οἶμαι κτλ., 'to *me* it seems most likely that some one placed these things as memorials.'

939. λύσεις, 'put an end to,' as often.

943. τλῆναί σε θρώσαν, 'have the courage to do.'

945. τοί, 'thou knowest.' See on 1469.

946. εὐνοίω, 'I will help.'

948. καὶ κύ που: as in 55.

950. λελείμεσθον: cp. *Ph.* 1079 ὁρμώμεθον. These, with *Il.* 23. 485 περιδῶμεθον (where, however, Leaf reads περιδῶμεθα) are the only instances in classical Greek of a 1st pers. of the dual. Jebb, on *Ph.* l.c., defends the Sophoklean instances as genuine.

954. θᾷ: in its original sense, *now*.

955. ὅπως . . μὴ κατοκνήσεις, 'not to shrink.' The clause depends on εἰς σὲ δὴ βλέπω, as equivalent to αἰτῶ σε.

957. σὲ . . κρύπτειν, 'hide from thee,' *te celare*.

958. ποῖ, *to what point?* 'how long?' *quousque*.

960. κτᾶσιν is preferably taken as obj. of ἐστερημένη. So Jebb, who cp. for this use of the simple verb (instead of the usual ἀποστερεῖσθαι) *Hel.* 95 πῶς; οὐ τί που σὺ φασγάνῳ βίον στερεῖς;

963. μέντοι emphasises; it has here no adversative sense.

965. σὸν . . γένος, 'offspring from thee or me.'

967. ἐπίσπῃ: ἐφέπομαι.

971. καλεῖ: note the fut. mid. used for the usual κεκλήσονται.

972. τὰ χρηστά: she means τὰς χρηστάς, 'the good.'

973. λόγων γε μὴν εὐκλείαν κτλ., 'see, with what glorious fame, again (μὴν), thou wilt invest.' γε emphasises λόγων, and μὴν is used as in καὶ μὴν (see Appendix I.), drawing attention to a new point.

979. **εὖ βεβηκόσι**, 'firm set.' The word is used here in its original sense of *take a stride*; cp. *Il.* 1. 221 ἡ δ' Οὐλυμπόνδε βεβήκει, 'she was going' (not *had gone*), lit. *had taken a stride*; and the phrase εὖ διαβάς.

980. **προϋστήτην φόνου**: "lit., 'became ministers of bloodshed.' *προστήναι* τινός is properly to place one's self 'in front of,' or 'at the head of,'—a general sense which yields several shades of meaning; thus *Eur. Andr.* 220 χείρον' ἀρσένων νόσον | ταύτην νοσοῦμεν, ἀλλὰ προϋστήμεν καλῶς, 'we are wont to control it well': *Ai.* 803 πρόστητ' ἀναγκαίας τύχης, 'shelter it': *Aeschin. or.* 2 § 161 τὸν προστάντα τῆς εἰρήνης, 'the champion of it.' Here, the presence of the dat. **ἐχθροῖς** serves to blend the sense of 'administering' required by **φόνου** with that of 'standing forth' to confront an adversary; cp. *Ai.* 1133 ἡ σοὶ γὰρ Αἴας πολέμιος προϋστη ποτέ;" (Jebb). **φόνου** is, of course, the murder of Aigisthos.

982. **πανδήμῳ πόλει**, 'whenever the townsfolk come together'; lit. *in the city with all its people*.

986. **συμπόνοι . . σύγκαμνε**: the words are synonymous. For the variation cp. *O. T.* 54 ὥς, εἶπερ ἄρξεις τῆσδε γῆς ὥσπερ κρατεῖς: *Ion* 363 ἸΩ. οἶσθ' ὅν δ κάμνει τοῦ λόγου μάλιστα σοι; | *KP.* τί δ' οὐκ ἐκείνη τῇ ταλαιπώρῳ νοσεῖ;

989. **τοῖς καλῶς πεφυκόσιν**: the phrase combines the ideas of noble by birth and noble by nature. Cp. 1081 n.

991. **τῷ . . κλύοντι**. For omission of the art. with **κλύοντι** cp. 1498 n. Here the group formed by 'those who speak and those who hear' is οἱ βουλευόμενοι.

993. **ἐσώζेत' ἄν | τὴν εὐλάβειαν**, 'she would have remembered prudence.' This meaning of *σῶζω* was common: cp. *Tr.* 682 παρήκα θεσμῶν οὐδέν, ἀλλ' ἐσφύζομην: *Plat. Rep.* 455 B μηδ' ἂ ξμαθε σῶζοιτο.

998. **σεένεις . . χερὶ** refers to armed assistance, of which Elektra has none.

999. **δαίμων**, 'fortune.'

1000. **ἀπορρεῖ**, 'ebbs.'

1001. **ἐλεῖν**, 'slay,' as often.

1005. **λύει γὰρ ἡμᾶς οὐδέν**, 'it serves us not,' lit. *frees not*, i.e. does not deliver us from trouble.

1007. **ἀλλ' ὅταν θανεῖν κτλ.** She fears perpetual imprisonment. See on 381.

1010. **κάεσθαι γένος**, 'and leave our house desolate'

i.e. 'cause the extinction of the family.' Cp. Dem. *or.* 43 § 73 ἐπιμέλειαν ἐποιησάμην τοῦ οἴκου τοῦ Ἀγνίου ὅπως μὴ ἐξεργημώθῃσεται.

1012. **κάτελᾷ**, 'without consequence,' i.e. such harmful consequence as they would have for Elektra if they were divulged.

1013. **νοῦν** **σχές**, 'get wisdom.' **ἀλλά**, as in 411.

1014. **εἰκαθεῖν** (epexegetic) depends on **νοῦν** **σχές**: *get sense so as to yield.* Transl. 'and yield.'

1018. **ἀπηγγελλόμην**: ἃ ἐπηγγελλόμην, 'my offer.'

1021. The meaning is, "It is a pity you were not so minded at the time of the murder; nothing would have been impossible for you—even to saving your father's life and punishing the conspirators." **πᾶν**: *anything* (that was required). Transl. 'there is nothing thou wouldst not have achieved.'

1023. Elektra replies **ἀλλ' ἦν τοιάδε φύσιν γε** κτλ., 'nay, I had the spirit, but I lacked intelligence.' **τὸν νοῦν**, the requisite intelligence.

1026. **εἰκὸς γάρ** κτλ., 'no, for 'tis likely that one who puts his hand to this will come off ill.'

1028. **ἀνέξομαι** κτλ., 'I shall survive thy praises too.' That is, "Your abuse is violent, but I can survive it. Later, you will compliment me on my wisdom (cp. 1044); I shall survive that too." This is both bitter and clever. I take **ἀνέξομαι** to mean, not *bear with patience*, but *hold out, survive*, as in *Il.* 5. 285 οὐδέ σ' ὀίω | δηρὸν ἔτ' ἀνσχήσεσθαι, *Od.* 11. 375 καὶ κεν ἐς ἧῶ διὰν ἀνασχοίμην, ὅτε μοι σὺ | τλαίης ἐν μεγάρῳ τὰ σά κήδεα μυθήσασθαι.

1029. **τόδε**: that is, "I shall never praise you."

1030. **μακρὸς** κτλ., 'the future will afford time enough to settle that.' Lit. *the future also is long (enough) for the deciding.* **καί** means, "the matter need not be settled now; there is *also* the future." For **τὸ κρίναι** instead of the simple inf. cp. 1079 τὸ μὴ βλέπειν **ἐτοίμα**: *Ant.* 78 τὸ δὲ | βία πολιτῶν δρᾶν ἔφυν ἀμήχανος: *ib.* 443 καὶ φημι δρᾶσαι οὐκ ἀπαρνοῦμαι τὸ μῆ.

1034. **οὐδ' αὖ**, 'but neither, again, do I hate,' etc. **αὖ**, *on the other hand*, marks opposition to a suppressed thought, "though I am angry with you."

1035. **ἀτιμία**: the reference is to her scornful rejection of Elektra's appeal.

1036. The genitives follow the construction of **ἀτιμίας** in 1035.

1037. τῷ ᾧ δικάϊω, 'thy view of right.'

1039. ἦ θεινόν κτλ., 'tis pity that one who speaks wisdom should speak astray.' That is, "Your words (1038) set forth a sound principle; it is a pity that you miss the application, refusing the guidance of one who εὖ φρονεῖ." Cp. *Ant.* 323 ἡ δεινὸν ᾧ δοκεῖ γὰρ καὶ ψευδῇ δοκεῖν.

1040. ᾧ κακῷ: for κακὸν ᾧ κακῷ, see note on 203 ad fin.—Chrysothemis retorts, "It is you who εὖ λέγουσα ἐξαμαρτάνεις: no doubt vengeance should be taken on Aigisthos, but your proposal that *we* should attempt it is folly."

1044. ταῦτα: the murder of Aigisthos.

1045. καὶ μὲν, 'oh, I shall do it.' See Appendix I.

1046. βουλευέσκει πάλιν: *decide contrariwise*, 'change thy purpose.' Cp. *Theb.* 1040 μηδέ τῷ δόξῃ πάλιν.

1049. ταῦτα: the resolve to kill Aigisthos herself, if Orestes should fail her.

1051. τολμᾷς, 'canst not bring thyself.' See on 275.

1054. καὶ τὸ θηράσκει κενά: "cp. *Ant.* 92 ἀρχὴν δὲ θηρᾶν οὐ πρόπει τάμνηνα; and for καί, *Plat. Prot.* p. 317A πολλὰ μωρία καὶ τοῦ ἐπιχειρήματος ('the very attempt is ridiculous'). κενά, vain dreams that her sister could ever feel and act with her; cp. 1031 σοὶ γὰρ ὠφέλησις οὐκ ἐνί" (*Jebb*).

1056. ὅταν γάρ κτλ.: the schol. cp. *Il.* 17. 32 ῥεχθὲν δέ τε νήπιος ἔγνω. For βεβήκης, 'art set,' see on 979.

1058-97. *Second Stasimon.* See Introduction.

1058. ἄνωθεν=ἄνω. Cp. 1149 ἐξωθεν.

1060. ἀφ' ὧν τε: i.e. τούτων ἀφ' ὧν, 'careful to support those from whom they are sprung and of whom they have got profit.' For ἀφ' ὧν βλάστῶσιν without ἄν see Appendix II., and cp. 771.

1062. ἐπ' ἵσας (sc. μοίρας) κτλ., 'pay this tribute in equal measure.'

1064. οὐρανίαν, 'who reigns in heaven,' as one of the great gods. According to Aischylos she belonged to the Titanic dynasty, the παλαιοὶ θεοὶ whom Zeus supplanted. In *Eum.* 3 she is called the daughter of Gaia; but in *P. V.* 210 Prometheus (whose mother she is) declares her to be identical with Gaia: ἐμοὶ δὲ μήτηρ οὐχ ἅπαξ μόνον Θέμις | καὶ Γαῖα, πολλῶν ὀνομάτων μορφή μία.

1065. θαρὸν οὐκ ἀπόνητοι, 'not long do we go unpunished.'

The adj. occurs only here ; but the adv. ἀπονήτατα occurs in Her.

In the strophe which these words conclude, the Chorus clearly hint censure of Chrysothemis' indifference ; though in 990-1 they greeted Elektra's scheme with the reminder that προμηθία is a valuable ally in such matters, and in 1015-16 actually counselled Elektra to yield to her sister's prudent advice. The inconsistency is, however, not unnatural on the part of timid women whose heart is right, but whose fears cause any proposed plan of action to seem doomed to failure. They now bid one of those voices which reach the dead to rouse Agamemnon to take some steps towards vengeance..

1066. ὦ χερσὶν κτλ., 'O voice that speakest to mortals (the dead) beneath the earth.' The dat. βροτοῖσι seems to depend on φάμα, following the construction of φημί. Some edd. print Φάμα, but if the voice is personified it becomes impossible to find a construction for the dat., unless βροτοῖσι be taken of the *living* ; which does not seem natural. The voice to which the Chorus appeal is *any one* of those many which convey such messages. If βροτοῖσι be taken of the living, the dat. is possessive, and practically = a gen., and Φάμα is personified : 'O Voice of (at the command of) mortals, that speakest beneath the earth.'

1067. κατὰ . . βόασον : *imesis*. μοι : ethic dat.  
ὅπα : adverbial.

1068. Ἀτρείδαις means Agamemnon only ; cp. 1419 οἱ γὰρ ὑπαὶ κείμενοι.

1069. ἀχόρευτα κτλ., 'bearing the story of dishonours that stifle dance and song.' χορεύομαι includes singing as well as dancing.

1070. ὅτι κτλ. : the clause explains ὀνειδῆ, and is constructed with καταβόασον in 1067. Transl. 'telling him that in his house all is amiss.' εἰς of course lit. = *them* (Ἀτρείδαις 1068).

1071. τὰ δὲ πρὸς τέκνων : lit. *as to what concerns his children*. Transl. 'while between his children is variance and strife, and the accord of loving companionship is no more.'

διπλῇ φύλοισι οὐκ ἔτ' ἐξισούται : lit. *the conflict of two is not now brought into accord* ; a way of saying, 'there is now conflict and there is not accord.' The use of the verb, which commonly means 'make equal,' is exceptional. For another exceptional use, cp. 1194. διαίτῃ is modal, *in friendly living*.

1074. καλεύει, 'suffers the storm.' σαλεύω is also trans.

1075. Ἡλέκτρα, τὸν αἰεί: there is no doubt a corruption here; for though στενάχουσα might govern the gen. πατρός, τὸν αἰεί remains untranslatable. It cannot=τὸν αἰεί χρόνον, as the scholiast took it. Some edd. write Ἡλέκτρα πότμον, with ἀλλ' οὐ μά in the strophic line (1063), but μά is always short. Perhaps the original was αὔτα (αὔτη) πότμον, and αὔτα has been supplanted by the explanation Ἡλέκτρα. Heath's ἅ παῖς οἶτον accounts excellently for τόν, but ἅ παῖς following τέκνων διπλῇ κτλ. could hardly without harshness refer to one of the two daughters specially.

1079. τὸ . . μὴ βλέπειν: for the inf. with art. instead of the simple inf. cp. 1030 n.

1080. διδύμαν ἐλοῦς Ἑρινύν, 'if she could first destroy the double curse,' i.e. Aigisthos and Klytaimnestra. Helen is called Ἑρινύς in *Ag.* 749, and Medea in *Med.* 1260.

1081. τίς ἄν κτλ.: lit. *what woman so truly noble is likely* (a common meaning of ἄν with opt.) *hereafter to be born?* εὐπατρὶς here combines the idea of noble in character with that of noble by birth: 'what daughter so worthy of a noble sire . . ?' See on 989.

1082. οὐδέίς κτλ., 'for the noble-born will never discredit a fair fame by ignoble living, and become inglorious.' νῶνυμος is proleptic. ἀγαθός is here used in its original sense. The word, which is connected with ἀγαμαι, meant primarily *admirabilis*. Now, since what the savage man most admired was prowess, and the men of especial strength and courage were those who became the leaders in the tribe, ἀγαθός came to be applied especially to the *nobles* of a tribe or race, and *noble by descent* remained one of the commonest meanings of the word through classical times. Cp. *Il.* 21. 109 πατὴρ δ' εἰμ' ἀγαθοῖο, θεὰ δὲ με γείνατο μήτηρ: *Soph. fr.* 105 ὅταν οἱ τ' ἀγαθοὶ πρὸς τῶν ἀγενῶν κατανικῶνται: *Il.* 6. 162 ἀγαθὰ φρονέοντα, 'for he was noble-hearted,' i.e. had too high a *sense of honour* to yield (of Bellerophon and Anteia's proposals): *Od.* 3. 265 ἀλλ' ἦ τοι τὸ πρὶν μὲν ἀναίνετο ἔργον αἰεὶ κῆρ | διὰ Κλυταμνήστρην φρεσὶ γὰρ κέχρητ' ἀγαθῆσιν. In the two last examples we are reminded of the maxim *noblesse oblige*.

1085. πάγκλαυτον αἰῶνα κοινόν, 'a life of tears shared with those that mourn,' i.e. Agamemnon; cp. 847 n. Some edd., finding difficulty in the absence of a reference for κοινόν, believe there is a corruption; but Jebb defends the text, comparing *Ai.* 267 ἦ κοινὸς ἐν κοινούσι λυπέσθαι ξυνών, 'to share the grief of friends who grieve.'

1087. τὸ μὴ καλόν κτλ., 'and so used unhappiness as to

win two meeds of praise at once, the name of wise, and the name of noblest of daughters.' τὸ μὴ καλόν, 'what is not well,' is the πάγκλαυτον αἰῶνα of the previous line. **καεοπλίσασα** seems to be used as a poetic equivalent of κατασκευάσασα, *preparing, ordering, arraying, making to be of such a character* (see L. & S., s.v. κατασκευάζω). So Kaibel; but several edd. would alter **καεοπλίσασα**. The best suggestion is J. H. H. Schmidt's ἀπολακτίσασα. **ἐν ἐνὶ λόγῳ**: *in or on one account*. **φέρειν**, as elsewhere, = *φέρεισθαι, win*.

1092. **ὑπόχειρ** (so Musgrave for ὑπὸ χεῖρα of mss.) does not occur elsewhere, but may be taken as a certain correction. Cp. *ἐπίχειρ, ἀντίχειρ*.

1095. **βεβῶσαν**: see on 979, and cp. 1056. **ἃ δέ κτλ.**, 'and for obedience to heaven's highest laws winning the noblest meed of praise by this thy piety towards Zeus.' **τῷ**, demonstr., as regularly in lyrics. **τῶνδε** seems to be a gen. of ref., like χρημάτων εὖ ἤκοντες, 'well-off for money,' and Thuc. 1. 36 τῆς τε γὰρ Ἰταλίας καὶ Σικελίας καλῶς παράπλου κείται. The **νόμια** are the eternal laws of natural piety towards those of one's own blood. Cp. the fine passage, *Ant.* 453 ff.—

οὐδὲν σθένειν τοσοῦτον ῥόμην τὰ σὰ  
κηρύγμαθ', ὥστ' ἄγραπτα κἀσφαλῇ θεῶν  
νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν.  
οὐ γάρ τι νῦν γε κάχθές, ἀλλ' αἰεὶ ποτε  
ζῇ ταῦτα, κούδεις οἶδεν ἐξ ὅτου φάνη.

1098–1383. *Third Episode*. See Introduction. Orestes and Pylades, as coming from Strophios, are supposed to have arrived independently of the Paidagogos, who comes from Phanoteus (670).

1098. **εἰσικούσαμεν**: from people of the place of whom they had made inquiries.

1099. **ἔνθα**: *whither*; cp. *Ph.* 1466 ἐνθ' ἡ μεγάλη Μοῖρα κομίζει.

1101. **ῥῆκεν**, 'has made his home.'

1102. **ἀλλ'**, 'well.' See Appendix I. **χῶ φράσας**, 'he that showed thee the way.' To *point out, indicate*, is the original sense of the word, and the only meaning of the act. found in Homer.

1104. **ποσεινὴν**, 'longed-for.' They are supposed to know that their coming has been announced, and that they bring welcome news. **κοινόπου**, 'of our company.'



1105. ἦδε: Elektra. τὸν ἄγχιστον: 'the nearest' to Aigisthos and Klytaimnestra.

1106. Orestes has of course recognised Elektra, though he speaks as though he had not. Jebb has the only possible word for γύναι here, 'mistress.'

1110. κληδόνα is meant as a repetition of Elektra's φήμης: see on 986.

1114. κομίζομεν, 'we bring home.'

1115. τοῦτ' ἐκεῖνο κτλ., 'there (τοῦτο) in your hands that sad burden (which I had expected), it seems, I now see plain.'

1127. λοιπόν, *left from*. Transl., 'sole relic of Orestes' life.' ὥς ἀπ' ἐλπίδων κτλ., 'with what shattering of my hopes do I take back again—not him whom I sent forth! For now I carry thee in my hands, just nothing.' For ἀπ' ἐλπίδων cp. ἀπὸ δόξης, *contrary to expectation*. Most of the mss. give οὐχ ὦνπερ, some ὥςπερ, one ὄνπερ: but only one ms. gives the *c'* after ὥς which ὦνπερ and ὥςπερ require. If we read ὥς *c'* . . οὐχ ὦνπερ, ὦνπερ must be by attraction for αἰσπερ, 'how differently from my hopes, not with the hopes with which.' It is difficult to believe that such needlessly awkward phraseology is Sophoklean. The most natural correction is clearly ὄνπερ. Indeed this is hardly a correction; for it must be remembered that in Sophokles' time the form *o* alone was used for both the long and short vowel.

1130. λαμπρόν, 'full of light.' "λαμπρόν refers to the 'bright light of life in the young face'" (Jebb; who cp. *O. T.* 81 λαμπρὸς ὥσπερ ὄμματι, and *Ion* 475 τέκνων οἷς ἂν . . λάμπωσιν ἐν θαλάμοις | νεανίδες ἦβαι). Cp. also 685 εἰσῆλθε λαμπρός.

1131. ὥς ὄφελον κτλ. If Elektra had not saved Orestes, true he would have perished with his father, but at least her own loving hands would have done for him the last sad offices. As it is, he has perished all the same, and she οὐτ' ἐν φίλαις χερσί κτλ.

1134. ὅπως ἔκεικο, 'in order that thou mightest have lain.' For the final conjunction with a past indic. cp. *Hipp.* 647 ἔν' εἶχον μήτε προσφωνεῖν τινα.

1138. ἐν: instrumental; cp. *Ph.* 60 οἳ σ' ἐν λιταῖς στείλαντες ἐξ οἴκων μολεῖν, *ib.* 102 τί δ' ἐν δόλῳ δεῖ μάλλον ἢ πείσαντ' ἄγειν;

1139. λουτροῖς *c'* ἐκόσμησα, "not merely, 'honoured with washings,' but rather 'washed and dressed' for the πρόθεσις . . Similarly *O. C.* 1602 λουτροῖς τέ νυν | ἐσθῆτί τ' ἐξήσκησαν" (Jebb).

**πυρὸς ἀπειλόμην.** The fire was first quenched with wine. Cp. *Il.* 24. 791 *πρῶτον μὲν κατὰ πυρκαϊὴν σβέσαν αἶθοπι οἶνῳ* | *.. αὐτὰρ ἔπειτα* | *ὅστέα λευκὰ λέγοντο ..* | *καὶ τὰ γε χρυσεῖην ἐς λάρνακα θῆκαν ἐλόντες* (in *Il.* 23. 243 the *λάρναξ* is called *φιάλη*); Verg. *Aen.* 6. 226 *postquam conlapsi cineres et flamma quievit,* | *reliquias vino et bibulam lavere favillam;* | *ossaque lecta cado texit Corynaeus aeno.*

1144. For the predicative position of the attributive **ἄνω-φελήτου** see on 133. **τῆν :** ἦν.

1145. **παρέχων :** the aor. regards the time referred to *as a whole*.

1146. **κάμου :** the redundant **καί** gives emphasis, as in *εἴπερ τις καὶ ἄλλος*. Cp. *εἴπερ ἄλλῳ τῷ πειθοίμην ἄν, καὶ σοὶ πείθομαι* (Plat.). **φίλος,** 'darling,' 'treasure.'

1147. **οἱ κατ' οἶκον :** the servants. With **ἦσαν** supply **τροφοί,** and with **τροφός** supply **ἦ**.

1148. The emphasis is on **ἐγώ**. For Orestes 'sister' always meant Elektra.

1152. **τέθνηκ' ἐγὼ σοί,** 'I am dead, for thee.' **σοί,** *in relation to thee*. That is, "So far as thou couldst kill me, I am dead; for thy death has killed me" (cp. 808 *ὥς μ' ἀπώλεσας θανών*). For the phrase cp. *Ph.* 1030 *τέθνηχ' ὑμῖν πάλοι :* *Αἰ.* 1128 *θεὸς γὰρ ἐκσφίξει με, τῷδε δ' οἴχομαι*.

1154. **ἦς** goes primarily with **φῆμας προὔπεμπες** ('about whom'), and secondarily with **τιμωρός**.

1157. **δαίμων,** 'fortune.'

1160-62. Lamentations in anapaestic metre occur amid senarii also in *Tr.* 1085. "This is one of the traits from which it may be inferred that the *Electra* was a comparatively late play" (Jebb).

1163. **κελεύθους :** this present journey from Krisa to Mykenai.

1164. **δῖα :** see on 842. **ὦ κασίγνητον κάρα,** 'O my brother.' For **κάρα** used, like **δμμα**, of the whole person (see on 903) cp. *Ant.* 1 **ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρα**.

1165. **στέγος,** 'shelter.' Jebb cp. *Romeo and Juliet*, act 5, sc. 3, 106 : "I still will stay with thee; | And never from this palace of dim night | Depart again : here, here will I remain | With worms that are thy chamber-maids; O, here | Will I set up my everlasting rest."

1166. τὴν μὴδὲν εἰς τὸ μὴδέν, 'this nothing to thy nothingness.' τὸ μὴδέν, as Jebb remarks, indicates rather Orestes' *state* than himself, his ashes. Cp. Byron's "first dark day of nothingness."

1168. μετεῖχον τῶν ἴσων, 'we shared alike' (Jebb).

1170. τοὺς γὰρ θανόντας κτλ., 'for the dead, I see, have rest.'

1171. φρόνει, 'remember.'

1174. ποῖ λόγων κτλ., 'I grope for words.' Lit. *what words can I find, being at a loss for them?*

1175. γάρ, (I say this) 'for I am no longer master of my tongue.'

1176. ἔσχες, 'what trouble seized thee?' For the aor. cp. 897.

1177. εἶδος Ἡλέκτρας = Ἡλέκτρα. There is no idea of *famous beauty*. He calls her κλεινόν because all members of a royal house are well known, and she especially by reason of her pathetic history. 'Is this the famed Elektra, on whom I look?'

1178. καὶ μάλ' ἀελίως ἔχον, 'and in sore distress.'

1179. οἷμοι κτλ., 'alas, then, for this cruel fortune!' For the general connexion of this dialogue see Introduction.

1181. ὦ σῶμα κτλ., 'O form brutally and unnaturally misused!' ἀτίμως, *without proper reverence*. ἄθεος was specially, and very commonly, used of outrages on kinsfolk—actions which we call 'unnatural.'

1182. οὗτοι κτλ., 'surely, sir, it is of me and none other that thou speakest those sinister words.' In 1180 she had said "You cannot be lamenting *me*." She now says that she can no longer resist that conclusion.

1183. τροφῆς, 'life,' *mode of life*, as often.

1184. τί δὲ κτλ., 'why, sir, dost thou thus observe me and lament?'

1186. ἐν: instrumental. 'By what that I have said dost thou discern this?' Cp. 1138.

1187. cé: emphatic. "I realise my own sorrows in seeing *thine*."

1188. καὶ μὴν, 'oh.' See Appendix I.

1191. πόθεν κτλ., 'and whose is this crime whereto thou

pointest?' Orestes asks two questions,—who was murdered, and who did the deed? Elektra answers both in answering the first.

1193. **προτρέπει**, 'gives thee over to.'

1194. **μητρί δ' οὐδὲν ἐξιοῖ**: I agree with Jebb that there is no ground for assuming an intrans. use of the verb here. The lit. meaning is 'she *does nothing* as a mother does,' and the use of the verb is identical with that remarked on in the notes on 37, 170, 1071.

1195. **χερσίν κτλ.**, 'with violence, or with hardness?' **λύμῃ βίου** denotes general ill-treatment.

1196. As Jebb remarks, violence is hinted at in 627, 912. For the general condition of *δουλεία* to which Elektra was reduced see 189 ff.

1203. **τὸ τῶνδε**: their *disposition*: not a mere equivalent of *αἶδε* (see on 92, 522). Transl., 'if the hearts of these here are loyal.'

1204. **πρὸς πιστάς**, 'to loyal ears.'

1208. **τὰ φίλτατα**, 'my darling.' The phrase was common of one's "nearest and dearest." It had even a merely formal use, as in *Eum.* 100, where Klytaimnestra speaks of herself as *παθούσα δ' οὕτω δεινὰ πρὸς τῶν φιλάτων* (Orestes). Cp. 1448 n.

1209. **οὐ φημ' ἔασειν**, 'I cannot leave it with thee.' The trimeter is rarely divided between two speakers. Here, as in 1220–26, 1323, the break accords with the excitement of the speakers.

1209. **ὦ τάλαιν' κτλ.**, 'oh, woe is me for thee, Orestes, if they will not let me give thee burial!' **κέεσθαι** is causal, like 920 *φεῦ τῆς ἀνοίας*: cp. *Hipp.* 1454 *οἱμοι φρενὸς σῆς εὐσεβοῦς*. El. had hoped to lay Or.'s ashes in the ancestral tomb; cp. 760.

**εἰ στερήσομαι**: the deliberative fut. (cp. *Ion* 758 *εἴπωμεν, ἢ σιγῶμεν, ἢ τί δράσομεν*;) used subordinately, 'if I am to be deprived.' For a similar subord. use of the delib. subjunct. cp. *O.C.* 1442 *δυστάλαινα τὰρ' ἐγώ, | εἴ σου στερηθῶ*: Plat. *Cratyl.* 425 D *εἰ μὴ . . ἀπαλλαγώμεν*, 'unless we are to get rid of': Thuk. 3. 37. 3 *εἰ καθεστήξει*. So in *οἶσθ' οὖν δ' ὀρᾶσον* the imper. is subord., 'dost know what thou must do?'

1213. **τῇνδε προσφωνεῖν φάτιν**, 'to use this speech of him,' lit., to address him as *θανόντα*. Supply *αὐτόν*. **φάτιν** is adverbial.

1214. **οὕτως ἄτιμος κτλ.**: that is, does the dead despise my lamentation?

1215. τοῦτο δ' οὐχὶ σόν, 'to do that is not for thee.'

1217. ἀλλ' οὐκ Ὀρέστου: supply σῶμα βαστάξεις. 'Nay, not Orestes' ashes, save as invention hath tricked them out.' ἡσκημένον, lit. = 'dressed up.'

1220. ὦ παῖ, 'youth.' For παῖς of a young man cp. 455, 1430.

1224. φῶς: ἡμαρ.

1225. ὦ φρέγμα: "a beautifully natural expression of her new joy in his living presence. So the solitary Philoctetes welcomes the sound of Greek speech,—ὦ φίλτατον φῶνημα (*Ph.* 234)" (Jebb). μῆκέτ' ἄλλοθεν πύθη, 'ask now no other.' οὐκέτι (*μῆκέτι*) frequently means, not *no longer*, but *not now*; e.g. ταῦτα ἀκούσας οὐκέτι ἐξῆλθε, 'he did not now go out,' as he had intended.

1228. μηχανασίαι μὲν κτλ., 'by invention dead, but now by invention brought to us alive.'

1230. καπὶ συμφορασίαι, 'at the glad fortune.' συμφορά of *good* fortune is rare, without a defining adj.

1232. γοναὶ σωμαίων . . φιλάτων, 'son of him who was to me the most dear.' This use of σωμαίων for the sing. σώματος is unexampled. Jebb cp. Ovid, *Her. Ep.* 8. 113 *male corpora tacta relinquo*, the (living) body of Pyrrhus.

1234. ἐμόλετ' ἀρτίως, 'at this moment thou hast come,' and my dark hour is over.

1235. οὖς: herself.

1236. πρόσμμενε, *wait further*, 'wait yet a while'; cp. 1399.

1241. περισσὼν ἄχθος: Homer's ἐτώσιον ἄχθος ἀρούρης. Transl., 'this I will never deign to fear, stay-at-home woman, useless burden of the ground.'

1243. Ἄρης, 'fight,' or 'the spirit of fight.'

1246. ἀνέφελον ἐπέβαλες κτλ., lit. 'thou hast mentioned my sorrow, which cannot be clouded over, can never be abolished, can never forget (itself) considering what is its nature.' Transl., 'thou mindest me of my misery ever undimmed, that will never be ended, will never sleep, so sore is it.' λησόμενον might mean *that will never escape notice*, but, as Jebb remarks, this would be weak after ἀνέφελον. For the exclamatory οἶον used subordinately see on 751.

1251. ὅταν παρουσία φράζη, 'when meeting marks the

hour,' or 'gives the signal.' παρούσια is for παρουσία τινῶν, viz. of Aigisthos and Klytaimnestra.

1253. ὁ πᾶς χρόνος, *the whole of time*; παρών, *as it is present*. That is, 'every hour of all time.'

1256. μόλις γάρ κτλ., 'for hardly now have my lips been freed.' ἔσχον, *got*.

1257. σῶζου τόδε, 'keep that liberty' (of speech, which rashness may cause her to lose again).

1260. τίς οὖν κτλ. : lit. 'who would exchange silence for speech, as a just equivalent?' (ἀξίαν, predicative). The gen. as with verbs of *buying* and *exchanging*. σοῦ πεφηνότος, gen. abs. ὦδε, 'as thou bidst.'

1263. After this verse a trimeter has been lost; cp. the strophe. It will be observed that the trimeters recur in pairs throughout this dialogue.

1266. χάριτος, 'a grace,' favour.

1267. ἐπόρισεν, 'brought.' The verb occurs only here in this sense; but 'bring' is its orig. meaning, as it is of πορεῖν.

1270. δαιμόνιον . . τίημι, 'I see in it the hand of heaven.' τίημι, with the meaning of the more usual mid. : cp. *Ant.* 1166 οὐ τίθημι' ἐγὼ | ζῆν τοῦτον.

1271. τὰ μέν, *on the one hand*.

1274. ὁδόν : adverbial, 'with a journeying.'

1276. τί μὴ ποιῶ; 'what may I not do?' Interrogative deliberative, for which the proper neg. is μή.

1277. μεέεσθαι : epexegetic; 'let me not lose it.'

1278. κἄν ἄλλοις : *in the case of others*, sc. ἀποστεροῦσι, 'if others sought to rob thee.'

1282. ἐκλυον αὐδάν : 'I was listening to a voice' (Orestes).

1283. ἔσχον κτλ., 'I check my impulse, and listen in silence and without a cry.' Lit. *I check my impulse* (making it) *speechless and without a cry, as I listen*. ὀρμάν is a necessary correction of MSS. ὀργάν, which only means *disposition* or *anger*. Some edd. insert οὐδ' ἄν before ἔσχον ('nor could I have checked,' etc.), and place ἄναυδον in the next line; this makes the rhythmical period 4.4.4.6=ἐπ. ἄναυδον, predicative, is balanced by οὐδὲ cὺν βοᾷ.

1285. τάλαινα, 'ah me! (i.e. it is hard to control my transports). But now I have thee.'

1286. **φιλότατον ἔχων πρόσωπον**, 'showing me that dearest face'; lit. *having an aspect*.

1289. **ὥς κακῆ**: sc. *ἐστὶ*.

1291. **ἀντλεῖ**, 'drains.' **τὰ δ' ἐκχεῖ κτλ.**, 'squandering here and idly wasting there.' "As distinct from *ἐκχεῖ* (profuse outlay on luxury), **διασπείρει μᾶτην** expresses *aimless waste*, which obtains no return" (Jebb).

1292. **λόγου γάρ κτλ.**, lit. *for the recital would preclude* (the observance of) *due limit*. Cp. Hes. *Op.* 692 **καιρὸς δ' ἐπὶ πᾶσιν ἄριστος**: *P.V.* 507 **καιροῦ πέρα**: *Ag.* 785 **καιρὸν χάριτος**, 'due measure.'

1296. **οὕτω δ' ὅπως**: i.e. *οὕτω σκόπει ὅπως*, (so) *see that thy mother does not*, etc. Cp. *Pax* 77 **ὅπως πετήσει**, 'mind you fly.' The addition of *οὕτω* is rare; Jebb cp. *Ran.* 905 **οὕτω δ' ὅπως ἐρεῖτον ἀστεῖα**. **ἐπιγνώσεται φαιδρῶ προσώπῳ**, 'detect by thy radiant face.' **Νῶν**: Orestes and Pylades.

1298. **μᾶτην**, 'falsely,' as in 63.

1301. **καὶ σοί**: for *καί* see on 1146.

1302. **τῆδε**, *thus*, is redundant, repeating **ὦδε** for emphasis.

1303. **ἐμάς**, *as my own*.

1304. **οὐδέ** with *βραχύ*.

1306. **δαίμονι**, 'fortune.'

1307. **τᾷθενδε**: for *τὰ ἐνθάδε*, as often.

1309. **οἴκοις**: synonymous with **στέγας** preceding. See on 986.

1312. **χαρῆ**: Klytaimnestra will mistake her tears of joy for tears of sorrow.

1315. **εἵργασαι δέ μ' ἄχρονα**, lit. *thou hast dealt with me unimaginably* (cp. *κακῶς δρᾶν τινα*); 'thou hast wrought an unimaginable thing upon me.' What this is, the next words explain.

1318. **ὅτε**: causal, as often.

1319. **ἄρχε**, 'command.'

1320. **οὐκ ἂν δυοῖν ἤμαρτον**: i.e. I would have secured one of two things; I would not have missed both.

1323. **τῶν ἔνδοθεν**, sc. *τινός*. Cp. *Ant.* 1068 **ἔχεις μὲν τῶν ἄνω (τινὰ) βαλὼν κάτω**.

1324 f. **οἶα** means for Elektra vengeance; for unfriendly ears the ashes of Orestes. **οὔτε . . οὔτε**, 'what cannot be

rejected from these doors, though it be received with little joy.' **τις**, *people*, meaning Aigisthos and Klytaimnestra. For **τε** : **τε** (*καί*) coordinating clauses, one of which is meant to be logically subordinated to the other, cp. 676, 680, 1497 n., *Ion* 72 ὥς . . γάμοι τε Λοξίου | κρυπτοὶ γένωνται, παῖς τ' ἔχῃ τὰ πρόσφορα, 'that the boy may have his own, without discovery of the marriage.'

1329. **ὅτε** as in 1318. **παρά**, *beside*, 'on the brink of.'

1331. **σταεμοῖαι** : the doorposts.

1336. **ὦν χαρᾷ** is equivalent to an adj.; 'cries of gladness.'

1338. **ἀπηλλάχθαι**, *to have done with the matter at once*; 't is time the deed were done.' He passes from the general maxim to particular advice.

1339 f. **τάντεῦθεν**, *the next things*, to be done when he has entered. 'What of the sequel, when I enter?'—'All is well; for we stand on this, that none will recognise thee.' **ὑπάρχει** means 'to exist to start with,' esp. of a preliminary advantage, stock-in-trade, capital, etc. Cp. Dem. 32. 20 τοῦτ' οὖν δεῖ προσεῖναι, τὰ δ' ἄλλ' ὑπάρχει : Her. 7. 144 αὐται αἱ νέες τοῖσι Ἀθηναίοισι ὑπῆρχον (they were about to build others).

1341. **ἥγγιλας** : sc. *με*.

1342. **εἶς**, for the more usual *τις* : cp. *Ion* 3 θεῶν μῆς ἔφυνε Μαῖαν, *Bacch.* 917 πρέπεις δὲ Κάδμου θυγατέρω μορφὴν μῆ. So in latin, Plaut. *Pseud.* 4. 1. 38 *ibi una aderit mulier lepida*. The sense is, "they count you here as a dead man."

1344 f. **τελουμένων εἵποιμ' ἄν**, 'as things draw to completion, I will tell thee.' The reference is not to the murder, but to the settlement of things after. Orestes was returning, not merely to execute vengeance, but also to recover his own usurped rights. There was, therefore, much to do besides the killing of the guilty pair. Aigisthos and Klytaimnestra doubtless had many supporters in the place, who must be secured or overawed before Orestes' work would be completed. So Jebb, no doubt rightly. Wecklein and Campbell take the participle to mean *are finished*, and refer it to the murder. For the absence of a subject cp. *ἐτοίμων ὄντων*, 'when things were ready' (Thuc.).

**ὥς δὲ νῦν ἔχει κτλ.**, 'but for the present (lit. *as things are now*), in their respect all is well, even what is not well.' **τὰ κείνων** : the absence of men indoors (including Aigisthos, 1369), Klytaimnestra's triumphant sense of security, and the consequent easiness of approaching her, etc. **τὰ μὴ καλῶς** : Klytaimnestra's unnatural joy in the



belief that Orestes is dead, and her schemes for vengeance on Elektra.

1347. οὐδέ γ' ἐς εὐμὸν φέρω, *I do not even bring* (anything, an idea) *into my mind*; 'conjecture fails me.'

1349. The wide separation between οὐ and χεροῖν causes the less difficulty as the two words respectively begin and end the sentence. More remarkable instances are *O. T.* 1251 χῶπως μὲν ἐκ τῶνδ' οὐκέτ' οἶδ' ἀπόλλυται: *Ion* 1307 τὴν σὴν ὅπου σοι μητέρ' ἐστὶ νουθέτει: *Ar. Thesm.* 811 οὐδ' ἂν κλέψασα γυνὴ ζεύγει κατὰ πεντήκοντα τάλαντα | ἐς πόλιν ἔλθοι, 'a woman will not (as men do) steal public money to the extent of fifty talents, and return (from service abroad) in a chariot and pair.' For πέδον without prep. cp. *Tr.* 58 ἐγγὺς δ' ὅδ' αὐτὸς ἀρτίπους θρώσκει δόμους.

1352. προσκῦρον, 'found to help me'; προς, in addition to myself.

1357. ἥδιστον . . ὑπηρετήμα, 'how precious has been the ministry of thy feet.'

1359. οὐδ' ἔφαινες, 'and gavest me no light.'

1360. ἔργα, 'realities,' 'facts,' as opposed to λόγοι. Jebb transl., . . 'didst afflict me by fables, while possessed of truths most sweet.'

1361. πατέρα: this is the only instance in tragedy of a tribrach in the third foot of a trimeter composed of a single word. Jebb acutely observes that the break in the line at πάτερ causes the effect on the ear to be that of a tribrach in a first foot rather than in a third, so that the disagreeableness of such a halting rhythm as would otherwise be produced is not felt. He gives as a line which no tragic poet could have written, ἦλθ' ἄσμενος πατέρα ποτ' εἰσορᾶν δοκῶν.

1364. τοὺς ἐν μέσῳ λόγους, 'the story of the interval,' between Orestes' departure and the present moment. τοὺς λόγους is repeated in ταῦτα, 1366.

1367. γε emphasises σφῶν, Orestes and Pylades, whom he now admonishes, as he had admonished Elektra.

1370. τούτοις τε καὶ κτλ., 'not only with these (the ἀνδρῶν just mentioned, the household slaves) but with others too (Aigisthos' bodyguard, prob. foreigners), more skilled in fight and more numerous than these.'

1372 ff. ἔργον ἐστὶ is common in the sense of *opus est*, 'there is need of,' lit., *there is work for*; e.g. πολλῆς φυλακῆς ἔργον (Plat.), 'there is need of much precaution'; ἀλλ' οὐδὲν ἔργον ταῦτα θρηνεῖσθαι μάτην (*Al.* 852), 'there is no need to lament.'

Sometimes, as here, we have the art. or a demonstrative pronoun with ἔργον: e.g. *Andr.* 551 οὐ γάρ, ὥς ἔοικέ μοι, σχολῆς | τόδ' ἔργον, *this is not a matter for loitering*, 'here is no need of . . .' In the text οὐκ ἂν . . . τοῦργον is parallel to the last example, but with χωρεῖν we must supply ἔργον ἐστί, as if ἔργον (not τόδε τοῦργον) had preceded: *this matter cannot be one of many words, but* (there is need) *to go within*. Transl. 'here can be no need of . . . , but we must go within.' οὐδέν is, of course, adverbial.

1374. ἔδη here and *O.T.* 886, δαιμόνων ἔδη, denotes actual *images* of the gods, not (as usually) their *shrines* or temples. The gods especially meant are Apollo Agyieus and Hermes. Cp. *Vesp.* 875 ὦ δέσποτ' ἄναξ, γείτον ἀγνιεύ τοῦμοῦ προθύρου προπύλαιε: *Ion* 185 ἀγνιάτιδες θεραπείαι, 'services of Apollo of the Roadway': *Thuc.* 6. 27 ὅσοι Ἑρμαῖ ἦσαν λίθινοι ἐν τῇ πόλει τῇ Ἀθηναίων—εἰσὶ δὲ κατὰ τὸ ἐπιχώριον ἢ τετράγωνος ἐργασία, πολλοὶ καὶ ἐν ἰδίοις προθύροις καὶ ἐν ἱεροῖς—μῆ νυκτὶ οἱ πλείστοι περιεκόπησαν τὰ πρόσωπα.

"The worshipper stretched forth his right arm towards the image, presenting to it the flat of his hand, by bending back the wrist; then kissed his hand, and wafted a salute to the god. Orestes and Pylades perform this act of reverence before each ἔδος in the vestibule. Meanwhile, turning towards the statue of Apollo Lykeios which stands in front of the palace (645), Electra makes her prayer" (Jebb).

1377. ἥ σε κτλ., 'who so oft have come before thee in supplication, with hands that offered of my poor store.' ἀφ' ὧν seems to go with λιπαρεῖ, *supplicating* (with offerings) *from what I had*. προύστην, = *approach*, is found with an acc. only here and in a fragment from the *Turw* of Sophokles, προστῆναι μέσην | τράπεζαν.

1379. ἐξ οἷων ἔχω: i.e. with earnest prayers only, since she had no offerings to present.

1384-97. *Third Stasimon*. See Introduction.

1384. προnéμεται, 'moves forward.' The word properly denotes the gradual forward movement of animals *grazing*, and thus admirably describes the stealthy advance of the avengers.

1385. αἶμα, *bloodshed*; cp. *Cho.* 932 πολλῶν αἱμάτων, 'many deeds of blood'; *Or.* 284 εἰργασται δ' ἐμοὶ μητρῶν αἶμα, 'the murder of a mother'; *Aesch. Supp.* 449 ὁμαίμον αἶμα γίγνεται, 'murder of kinsman.' Transl. here, 'vengeance.'  
δυσέριστον, 'irresistible.'

1387f. μετάδρομοι κτλ., 'after their quarry of wicked

crime.' **κύνες**, 'hounds,' the Furies. Cp. *Cho.* 1054  
 σαφῶς γὰρ αἶδε μητρὸς ἔγκοτοι κύνες: *Eum.* 246 ὡς κύων νεβρόν |  
 πρὸς αἶμα καὶ σταλαγμόν ἐκμαστεύμεν.

1390. **αἰωρούμενον**, 'in suspense.'

1391. **παράγεται**, 'passes on.' **ἐνέρων** . . **ἄρωγός**,  
 'champion of the underworld.' The infernal gods (184, 110 ff.),  
 as well as Agamemnon, are meant.

1394. **νεακόνητον αἶμα χειροῖν ἔχων**, 'bearing in his hands  
 death from the fresh whetted blade.' **αἶμα** as in 1385. It  
 cannot stand for the *instrument* of death (though Tennyson  
 could write "The bright death quiver'd at the victim's throat"),  
 because, to say nothing of other reasons, the last thing Orestes  
 would do was to enter the palace with a sword in his hand. I  
 class **νεακόνητον**, as used here, with the adjectives mentioned  
 in the note on 37, and take it to mean literally, *connected with*  
 (coming from) *fresh whetting*. See also on 836 χρυσόδετοις  
 ἔρκεσι κρυφθέντα γυναικῶν. The phrase is no more remarkable  
 than ἀνδροφθόρου αἵματος (*Ant.* 1022), *corpse connected with*  
*man-slaying*, i.e. 'corpse of a slain man.' Since the line corres-  
 ponds with 1387, μέτ' ἄδρῶμι κᾶκ' ὦν πᾶν | οὐργήματ' ὦν Ἄ ||, a  
 dochmiac dimeter, the α in **νεακόνητον** must be short; though  
 by analogy the form should be νεγκόνητος (Doric νεᾱκόνητος):  
 cp. νεγκονής, νεγκής, νεηλιφής, νεᾱγενής, νεηθαλής. Jebb,  
 however, points out that two exceptions to the rule are found,  
 viz. νεᾷλής and νεᾷοιδος, and would class νεᾱκόνητος with them.

1396. Ἑρμῆς: cp. 111.

1398-1510. *Exodos*. Verses 1398-1441 form a κομμός. See  
 Introduction.

1401. **λέβητα**: the urn. **κομμεῖ**: cp. *Il.* 23. 254 ἐν  
 κλισίῃσι δὲ θέντες (the urn containing the ashes of Patroklos)  
 ἐάνῳ λιπὶ κάλυψαν, 'covered it with soft linen'; and 24. 795  
 καὶ τὰ γε (Hektor's bones) χρυσεῖν ἐς λάρνακα θήκαν ἔλόντες, |  
 πορφυρέοις πέπλοισι καλύψαντες μαλακοῖσιν, i.e. covering the urn,  
 as in the case of Patroklos.

1410. **ἰδοῦ**, of sound, 'There!' Cp. *Al.* 870 ἰδοῦ, | δοῦπον  
 αὖ κλύω τινά.

1413. **νῦν σοι κτλ.**, 'now is perishing—is perishing the fate  
 that hath been thine day by day.' The time of trouble now  
 comes to an end, to give place to days of happiness and peace.  
 See the concluding lines of the play.

1416. **εἰ γάρ κτλ.**, 'I would it were alas for Aigisthos too.'

The dat. follows the construction of *μοι* implied in *ὧμοι* preceding.

1417. *τελοῦς ἄραί*, 'the curses work.' With *τελοῦσι* supply *τὸ ἔργον*. *οἱ . . κείμενοι* : Agamemnon.

1419. *παλῖρρυτον κτλ.*, 'for they that died long ago (Agamemnon) are draining from their slayers blood for blood.' For *ὑπεξαιροῦσι* cp. Plut. 2. 127 C *ἀντλεῖν καὶ ὑπεξαιρεῖν τὴν θάλατταν*.

1422 f. *φοινία . . στάζει κτλ.*, 'gouts of the sacrifice of Ares drip from that blood-reddened hand, and I cannot blame' (the deed). *εὐηλᾶς* may depend on the notion of fulness in *στάζει*, or it may be partitive.

1425. *ἐεέσπισεν* : cp. 32 ff.

1431. *ἐφ' ἡμῖν*, *in our power*.

1433. *κατ' ἀντιθύρων* : *κατά* with the gen. denotes movement *literally downward* (to or from); not, as with the acc., simply motion *towards*. There seems to be no exception to this rule. Jebb, therefore, thinks that perhaps we should read *κατ' ἀντιθυρῶν*, which might be a collateral form of *ἀντίθυρον*. *ἀντίθυρον* is the space *opposite the door* (*inside*, probably), and so *porch* or *vestibule*.

1434. *τάδ' ὥς πάλιν* : sc. *εὖ θῆσθε*. *πάλιν*, 'in their turn.'

1435. *ἤ νοεῖς* : sc. *ἐπέγειν*, *by the path by which thou art minded to go*. Transl., 'haste, then, whither thou art going.'

1436. *καὶ δᾶ* : see Appendix I.

1438. *ὥς ἡπίως*, *seemingly kindly*, 'with seeming kindliness.'

1440 f. *λαεραῖον* is predicative. *δίκας* means *retribution*. *δροῦς* suggests an animal leaping into a snare. Transl., 'that he may leap unsuspecting into his conflict with vengeance.'

1442. Note the abruptness of the usurper's tone.

1443. *φασι* hardly suggests a message from Klytaimnestra (Wecklein). Rather, the news has spread rapidly in the town, and Aigisthos has heard it in passing through to the palace.

1444. *ἵππικοῖσιν ἐν ναυαγίοις*, 'in the shipwreck of a chariot-race.'

1445. *cé toi* : cp. Kreon's blustering address to Antigone. *Ant.* 441 *σέ δ᾽ ἡ, σέ τὴν νεύουσας ἐς πέδον κάρα*. *κρίνω* = *ἀνακρίνω*, 'I ask'; cp. *Ant.* 399 *καὶ κρίνε κάξέλεγχε*.

1448. *συμφορᾶς γὰρ ἤν κτλ.* : the words are purposely ambiguous. To Aigisthos they mean 'I should be ignorant of

a hap (Orestes' death) that touches her who is my nearest kin.' To Elektra **συμφορᾶς** means her mother's death. The words may also mean for Elektra τῆς φιλτάτης συμφορᾶς τῶν ἐμῶν συμφορῶν, the most welcome thing that has ever happened to me, my brother's return; and also, as Jebb remarks, 'the most welcome fortune of my kindred,' i.e. my brother's return, **τῶν ἐμῶν** (gen. of οἱ ἐμοί) meaning Orestes. (*φίλος* orig. = *suus*.)

1451. **φίλης γὰρ προξένου κατήνυσαν**, 'they have found a way to the heart of their hostess.' So Jebb, after Whitelaw. His note is, "The ostensible meaning is that they have *reached her house*, οἶκον being understood. Cp. *Αἰ.* 606 ἀνύσειν | . . . Ἀιδαν : *Αητ.* 804 τὸν παγκοίτην θάλαμον | . . . ἀνύτουσαν : *Ο. C.* 1562 ἐξανύσαι | . . . τὰν | νεκρῶν πλάκα. The hidden meaning is, *φίλης προξένου κατήνυσαν φόνον*: they have *accomplished her murder*. To the ear of the audience the nature of the ellipse would be plain enough."

1452. ἦ καί: see Appendix I.

1453. **κάπέδειξαν**: sc. *θανόντα*. The full constr. would be οὐκ ἤγγειλαν μόνον, ἀλλὰ κάπέδειξαν, οὐ λόγῳ μόνον ἀγγέλλοντες. The last clause repeats the first in a manner characteristic of Sophokles; cp. *Αἰ.* 1111 οὐ γάρ τι τῆς σῆς οὐνεκ' ἐστρατεύσατο | γυναικός, . . . | ἀλλ' οὐνεχ' ὄρκων οἴσιν ἦν ἐνώμοτος, | σοῦ δ' οὐδέν. There are several other instances.

1454 f. **πάρεστ' ἄρα κτλ.**, 'is the body here, then, and can I see it for myself?' Note that **πάρεστι** also covers the meaning 'Is the living Orestes here?' So in the next line Elektra's secret meaning is 'Klytaimnestra's corpse is here.'

1456. **πολλὰ χαίρειν κτλ.**, 'thou hast given me, against thy wont, most pleasant greeting.' The literal use of **πολλὰ χαίρειν** as = *rejoice much* is strange, since **πολλὰ χαίρειν λέγω** so commonly means *bid a long farewell*. For **ἄτα** cp. 842 n.

1457. **χαίροις ἄν**: the concessive, quasi-imperative optative, 'thou canst rejoice.'

1458. **σιγᾶν ἄνωγα κτλ.**: addressed to Elektra, who herself opens the gates (1464). This command to perform a servant's office well suits Aigisthos' brutal character and present mood, and is only the last of many similar insults. **ἀναδεικνύσαι**

**πύλας**, 'throw open the gates and show, for all . . . to see.' The verb, meaning *to show by opening* (**ἀνά**, of *reversal*), should have for its obj. **δόμον**: instead of which we have **πύλας**, because it is the gates that would be opened. Such compressed expressions are common, and there is no need of Wecklein's οἴγειν for **σιγᾶν**. Cp. *Nub.* 302 **μυστοδόκος δόμος** | **ἐν τελέταις ἀγίαις ἀναδείκνυται**.

1459. Ἀργείοις: the people of the surrounding district; see on 4.

1460. ἐλπίσιν . . ἀνδρὸς τοῦδε: for the gen. see on 857.

1462. πρὸς βίαν . . φύσῃ φρένας, 'get wisdom in his own despite.'

1464 f. καὶ δὴ τελεῖται τὰν' ἐμοῦ. 'my duty I do perform.' For καὶ δὴ see Appendix I. τῷ γὰρ χρόνῳ κτλ., 'for time hath taught me the wisdom of compliance with the stronger.' Her secret meaning in κρείσσον is, of course, Orestes and Pylades. For συμφέρειν cp *Med.* 13 αὐτὴ τε πάντα συμφέρονσ' Ἰάσονι. With her last words Elektra flings open the gates, and the ἐκκύλημα is pushed forward from the interior.

1466 f. πεπτωκός, as though φάσμα were σῶμα: 'Ο Zeus, I look upon a picture of death wrought, it must be, by the jealous wrath of Heaven.' "He affects to think that the gods have struck down his enemy. The meaning implied by φέονου is that Orestes had incurred the divine displeasure by unnatural threats against his mother and his step-father (779 δέιν' ἐπηπεῖλει τελεῖν)" (Jebb). εἰ δ' ἔπεστι κτλ., 'but, if Heaven's displeasure waits upon my speech, I unsay it.' A fresh affectation of piety: 'I must judge not, that I be not judged.'

1469. τὸ συγγενές: the neut. is chosen because it can stand for ἡ συγγενής as well as ὁ συγγενής. τοι is specially used where the hearer is expected to agree; hence its common use in maxims and proverbs. Here the meaning is, *as a matter of course, as you will agree is his due*. Its effect can be given by a slight emphasis: 'that kinship from me too may have its meed of mourning.'

1470. βάσταζε, 'lift.'

οὐκ ἐμόν: as being a stranger.

1475. τίς ἄγνοεῖς, *whom dost thou fail to recognise?* That is, 'dost not know the face?' Aigisthos has started back in terror at the sight of Klytaimnestra's features where he had expected to see those of Orestes. Some have thought that Orestes means "do you not recognise me?" But Orestes does not disclose himself till 1477.

1476. ἄρκυστάοις: Jebb has a valuable and interesting note. "The ἄρκυς (*cassis*) was a hunting tunnel-net, ending in a pouch (κεκρύφαλος *Xen. Olyneg.* 6 § 7). It was meant to receive the game when driven to the extremity of the enclosed ground. ἀρκύστατα (ἄρκυς, ἵστημι) meant properly such nets *when set up*; and ἀρκυστάσιον, or ἀρκυστασία, is the enclosure formed by them

(Xen. *Cyneg.* 6 § 6). When used figuratively, as here, the word suggests, not merely the capture of the victim, but also the act of decoying or driving him into the toils. It is thus more expressive than *δικτυον* (the general word for 'net'), *ἀμφίβληστρον* ('casting-net'), or *γάγγαμον* (a circular fishing-net),—which are also used metaphorically (Aesch. *Ag.* 358, 1382, 361). Cp. *Ag.* 1374 *πῶς γάρ τις ἐχθροῖς ἐχθρὰ πορσύνων, φίλοις | δοκοῦσιν εἶναι, πημονῆς ἀρκύστατ' ἂν | φράξειεν ὕψος κρεῖσσον ἐκπηδήματος;*"

1477. οὐ γάρ κτλ., 'why, hast all this time been unaware . . .?'

1478. The MSS. have *ζῶν τοῖς*, which Campbell retains. But the sense given is forced and unsatisfactory: 'that thou a living man hast been replying to the dead (i.e. Orestes) in tones like theirs.' This is explained as meaning, "with a tongue that is already doomed to death." Most edd. accept the correction *ζῶντας*. Jebb points out that in *ἀνταυθα* "*ἀντί* has the same force as in *ἀντονομάζω*, Thuc. 6. 4 § 6 *τὴν πόλιν* (Rhegium) . . *οἰκίσας Μεσσήνην . . ἀντωνόμασε*, 'changed its name' to Messene." Thus the text literally means, *changing their* (true) *designation, thou speakest of living men as of the dead*, i.e. as if they were dead. The stress of the sentence, as often, is on the participle. Transl., 'that they are alive, whom, erring, thou callest dead.' For the acc. *ζῶντας* Jebb cp. *Hipp.* 582 *αὐδῶν δεινὰ πρόσπολον κακά*.

1481. καὶ μάντις κτλ., 'prince of diviners! and yet deceived so long!' *ζῶν* is concessive, and καὶ goes with *ἐσφάλλου*.

1482 f. πάρες | κἄν σμικρὸν εἰπεῖν: Jebb, who has an instructive note on κἄν in his Appendix, explains here, *πάρες, καὶ ἐὰν σμικρὸν παρήσ*.

1484. *μικύνειν λόγους*: see on 37.

1485. *βροτῶν* is partitive, and depends on *ἐνέσκειν ὁ μέλλων*: but transl., 'when men are in evil's trammels, what gain' etc.

1487. *πρόθεε κτλ.*, 'lay him out for burial by those that should make the grave of such as he'; i.e. the dogs and birds. *προτίθημι* was the technical word for laying out a corpse. Cp. *Theb.* 1020 *οὕτω πετηνῶν τόνδ' ὑπ' οἰωνῶν δοκεῖ | ταφέντ' ἀτίμως τοῦπιτίμιον λαβεῖν* (of Polyneikes): *Od.* 3. 256 ff.—

*εἰ ζῶν γ' Αἰγισθον ἐνὶ μεγάροισιν ἔτετμεν  
Ἀτρεΐδης Τροίηθεν ἰὼν, ξανθοῖς Μενέλαος·  
τῷ κέ οἱ οὐδὲ θανόντι χυτὴν ἐπὶ γαῖαν ἔχευαν,  
ἀλλ' ἄρα τόνγε κύνας τε καὶ οἰωνοὶ κατέδαψαν  
κείμενον ἐν πεδίῳ ἐκὰς ἄστεος.*

(According to the story here told by Nestor, Menelaos, who did not reach home till the eighth year after the fall of Troy, came to Mykenai on the very day when Orestes was giving the funeral-feast of Aigisthos and Klytaimnestra. There is no explicit statement in Homer that Orestes killed his mother, and in *Od.* 3. 307 it is implied that he spent his youth, not in Phokis, but at Athens: τῷ δέ οἱ ὀγδοάτῳ κακὸν ἤλυθε δῖος Ὀρέστης | ἅψ' ἀπ' Ἀθηνῶν, κατὰ δ' ἔκτανε πατροφονήα.)

Cp. also Byron, *Bride of Abydos* 2. 26—

'What reck's it, though that corse shall lie  
Within a living grave?  
The bird that tears that prostrate form  
Hath only robb'd the meaner worm' . .

1491. Supply ἀγών with λόγων: περί goes with ψυχῆς only.  
'The question now is not of words, but of thy life.'

1494. πρόχειρος, most commonly used of a thing *ready to the hand*, is here applied to a person in the sense *with forward hand*, 'ready.' In *H.F.* 161 τῇ φυγῇ πρόχειρος ἦν the connexion with χεῖρ disappears. We use "handy" in both these senses.

1495. ἔνεαπερ: the μέγαρον (270). Cp. *Od.* 11. 409 ἀλλὰ μοι Αἴγισθος τεύξας θάνατόν τε μόρον τε | ἔκτα σὺν οὐλομένη ἀλόχῳ, οἰκόνδε καλέσσας, | δειπνίσσας, ὥς τις τε κατέκτανε βούν ἐπὶ φάτνῃ.

1497. The meaning is, "Must this house see the future woes of the family of Pelops, as it has seen the past?" Cp. *Ion* 257 τὰπὶ τῷδε δὲ | ἐγὼ τε σιγῶ, καὶ σὺ μὴ φρόντιζ' ἔτι, 'as I am silent, so' etc.; and see on 1324. **τά τ' ὄντα καὶ μέλλοντα**: according to the well-known rule, this should be καὶ τὰ μέλλοντα, but the second art. can be omitted when the two nouns denote parts of a whole. Here τὰ τ' ὄντα καὶ μέλλοντα = 'all.' Cp. *Hel.* 927 τὰ τ' ὄντα καὶ μή: *Ag.* 324 τῶν ἀλόντων καὶ κρατησάντων (= τῶν ἐν Τροίᾳ). For Πελοπιδῶν κακά see 10 n. Aigisthos evidently intends to hint that the curse of blood, which has rested on the house for generations (cp. 10 πολύφθορόν τε δῶμα Πελοπιδῶν τόδε), will not die with himself, but if Orestes now persists in his purpose, he and his posterity may expect to suffer as they have suffered who have gone before them. It is a last effort to obtain mercy. At 1500 he faces the inevitable, and shows insolence and bravado.

1499. τὰ ροῦν c': for the elision of the emphatic σά cp. *O.T.* 328 ἐγὼ δ' οὐ μὴ ποτε | τᾶμ', ὥς ἂν εἴπω μὴ τὰ σ', ἐκφώνῳ κακά.

1500. πατρώαν: supplementary predicate. Cp. *Al.* 1121 οὐ γὰρ βάνανυσον τὴν τεχνὴν ἐκτησάμην.



1502. ἔρφ': "The word is always so written here, as if Orestes could foresee that Aegisthus would utter an aspirated word. Similar instances occur elsewhere. . . In the theatre, we must suppose, the actor said ἔρπε at full length: and possibly the poet so wrote it" (Jebb).

1503. μὲν οὖν: see Appendix I. καὶ ἡδονήν, 'in the manner of thy choice.'

1504. τοῦτο: τὸ θανεῖν. πικρόν is predicative. 'I must see thou taste all death's bitterness.'

1505 f. χρῆν: of a need in the past continuing to the present. Cp. the common use of ἐβουλόμην. εὐθεὺς: immediately a man has committed a crime. 'And swift upon the crime I would have this judgment fall, when men will do lawlessly—this death by the sword.' ὅστις . . . θέλει: the mss. vary between θέλει and θέλοι. If we read θέλοι, ὅστις . . . θέλοι is the relational form of εἰ τις θέλοι. With the indic. we have a *purely adjectival* clause, the tense and mood of whose verb *remain constant*, and independent of the moods and tenses of the principal sentence. This is possible because ὅστις . . . θέλει (e.g.) is simply some case of ὁ θέλων cast in a relational form; the verb cannot remain constant, unless the relative clause is thus *purely adjectival*.

1507. τὸ πανούργον = οἱ πανούργοι rather than ἡ πανουργία: 'for villains (the scoundrel sort) would be few.'

1508 ff. ὦ σπέρμ' Ἀτρέως κτλ. The stress is, as so often, on the participle: 'O house of Atreus, how many have been thy sufferings, and how hardly hast thou now come forth in freedom, thy happiness wrought by this day's violent deeds!' For διά with gen., of a state cp. δι' ὀργῆς. ἐΞήλας: sc. τῶν παθῶν. ὀρμῇ, *attack, assault*, Lat. *impetu*. τελεωθέν, *perfected, made happy*.

Nowhere in the play does Sophokles give a hint of future trouble to fall upon Orestes; and the Chorus here, though oppressed by a sense of the terrible cost of its achievement, regard the peace of the house as finally secured. The ominous words which conclude the *Choëphori* form a striking contrast:—

ποῖ δῆτα κρανεί, ποῖ καταλήξει  
 υετακοιμηθὲν μένος ἄτης;



## APPENDIX I

### On some Particles

**ἀλλά** cannot always be translated by 'but.' It always has an adversative force, introducing a thought contrasted or opposed to what has preceded, or to an unspoken thought of the speaker. This force often requires in English 'Nay' or 'Well' for its proper expression. Cp. 147 ἀλλ' ἐμέ γ' ἄ στονόεσσ' ἄραρεν φρένας, 'No, *my* heart finds pleasure in' etc. : 1102 ἀλλ' εἴ θ' ἰκάνεις . . , 'Well, thou hast duly come thither': *Trach.* 229, where Lichas, on entering, says ἀλλ' εἴ μὲν ἔγμεθ', εἴ δὲ προσφωνούμεθα, 'Well, happily are we arrived, and happily are we greeted.' 'At any rate' is a common meaning.

**ἀλλὰ . . γάρ** : there is almost always an ellipse, and the missing word or words must be gathered from the context. Common meanings are, 'But enough, for' . . ; 'But it shall not be, for' . . ; and in the orators, 'But *no*, you will say, for' . . , anticipating an objection. 'However' will often serve as a brief translation.

**ἀλλ' οὖν** : the οὖν marks a concession (see under οὖν) 'but, though that is so,' 'but all the same.'

**ἄρα** emphasises a question strongly. A negative answer is not necessarily expected : e.g. ἄρα βέβληκα δις ἐφέξης (Xen.); 'have I really hit twice in succession?' 'Tell me' will often best give the force of the word in translating poetry; e.g. *Phoen.* 424 ἄρ' εὐτυχεῖς . . ἢ δυστυχεῖς; 'Tell me, were they . . ?' Before a negative question ἄρα has the same force; e.g. ἄρ' οὐκ ἦλθε; 'did he really not come?' Sometimes ἄρα alone is used when we should expect ἄρα οὐ. Cp. 614 ἄρα σοὶ δοκεῖ | χωρεῖν | ἂν εἰς πᾶν ἔργον αἰσχύνῃς ἄτερ; We may perhaps reproduce the effect by 'Would she, or would she not, thinkst thou, engage in *any* wickedness and feel no shame?' So 790 ἄρ' ἔχει καλῶς; where we must translate, 'Is it not well?'

**ΓΟΥΝ** (γε οὖν, see under **ἄλλ' οὖν**), 'at least, though that is so': an emphatic 'at least,' 'at any rate.' Sometimes **ΓΟΥΝ** means 'for instance.'

**Δ' ΟΥΝ**, 'however.' Cp. Thuc. 2. 5 *Θηβαῖοι μὲν ταῦτα λέγουσι . . . Πλαταιῆς δ' οὐχ ὁμολογοῦσι . . . ἐκ δ' οὖν τῆς γῆς ἀνεχώρησαν*, 'however, they retired.' Sometimes **Δ' ΟΥΝ** is merely resumptive; cp. *Ag.* 675 *εἰ δ' οὖν τις ἀκτὶς ἡλίου νῦν ἱστορεῖ | καὶ ζῶντα καὶ βλέποντα . . .*, 'However, if any ray of the sun. . .' As in the case of *μὲν οὖν* (see below), each particle sometimes has its separate meaning.

**Δῆ** (see under **ἤδη**), though its commonest use in Attic is to give emphasis, in tragedy frequently means 'now,' 'now at last,' 'after all.'

**εἰ καὶ** and **καὶ εἰ**. If **καὶ** precedes **εἰ**, it emphasises the condition as such; e.g. *καὶ εἰ ἔλθοι*, 'even supposing he were to come.' If **καὶ** follows **εἰ**, it emphasises one or more of the words that follow it; *εἰ καὶ τοῦτο λέγοι*, 'should he say even this.' Thus **εἰ καὶ** often means *although*; e.g. *εἰ καὶ τοῦτ' ἔλεγε*, 'if he *did* say this,' 'although he said this' (which I admit he did).

**ἦ καὶ**, like *ἄρα*, introduces a question with great emphasis: 'Can it be that . . .?' 'Dare I hope that . . .?' 'Dost thou mean that . . .?'

**ἤδη**: *δῆ* was originally a temporal adverb = *now*, and it rarely means anything else in Homer. **ἤδη** is this particle emphasised, and like *iam*, most commonly = an emphatic 'now,' 'when this point was reached,' 'by this time.' Both **ἤδη** and *iam* occur less often in the sense 'already.'

**καὶ γάρ**, 'for the fact is.' In translating poetry say, 'for in truth,' 'for indeed.'

**καὶ . . . δέ**: in a sentence like *καὶ τοῦτο δ' εἶπε*, **δέ** means 'and,' and **καὶ** means 'also' or 'even.'

**καὶ μὲν** prefaces and draws attention sharply to a statement, esp. one for which the hearer is supposed to be unprepared. The Lexicon and editors sometimes translate **καὶ μὲν** by 'and yet.' I believe the particles never have this adversative meaning. When they seem to be adversative, they are in reality accentuating strongly a statement that is *in itself* adversative. The translation of the two words, which literally mean no more than *and indeed*, will vary considerably according to the context. 'Oh,' in its various intonations will often do. Cp. 320 f. *XO. φιλεῖ γὰρ ὀκνεῖν πρᾶγμα' ἀνὴρ πρᾶσσων μέγα. ΠΑ. καὶ μὲν ἔγωγ' ἔσωσ' ἐκείνον οὐκ ὀκνῶ*, 'I tell ye,

*I saved him with no hesitation!*' 556 καὶ μὴν ἐφίημι, 'Oh, I give thee leave!' 1045 XP. ἀλλ' εἰ ποήσεις ταῦτ' ἐπαινέσεις ἐμέ. ΗΔ. καὶ μὴν ποήσω γ' οὐδὲν ἐκπλαγείσά σε, 'Let me tell thee, I shall do naught . . .': *Ai.* 530 AI. κόμιζε νῦν μοι παῖδα τὸν ἐμόν, ὡς ἴδω. TE. καὶ μὴν φόβοισί γ' αὐτὸν ἐξελυσάμην, 'Oh, I was afraid, and I let him go from me': *Ag.* 1178 (the Chorus have just declared that they cannot guess what it is to which *Kassandra's* dark words point; and she replies) καὶ μὴν ὁ χρησμός οὐκέτ' ἐκ καλυμμάτων | ἔσται δεδορκώς, νεογάμου νύμφης δίκην, 'Oh, my oracle shall no longer look from behind a veil, like a new-wed bride.'

The common use of the expression to draw attention to a fresh arrival on the scene needs no illustration. Transl., 'See here . . .'

In the orators καὶ μὲν is used with lively effect to draw attention to a new point or topic: e.g. καὶ μὴν ἴστε γε τοῦθ', ὅτι . . . (Dem.), 'Then again, ye surely know this . . .'

καὶ πῶς; and πῶς καί; καὶ πῶς expresses incredulity, amazement, or impatience. Cp. *Ion* καὶ πῶς ἐν ἄνθρωπῳ παῖδα σὸν λιπεῖν ἔτλης; *Plato Alc. I.* 134 c ΣΩ. δύναιτο δ' ἂν τις μεταδιδόναι ὃ μὴ ἔχει; ΑΔ. καὶ πῶς; 'How could he?'

In πῶς καί; on the other hand, καί, emphasising the words that follow, marks that a fact is assumed. Cp. *Hec.* 515 πῶς καὶ νῦν ἐξεπράξατ'; 'How *did* ye (actually) dispatch her?' *Phoen.* 1354 πῶς καὶ πέπρακται διπτύχων παίδων φόνος;

μὲν οὖν. In combination the two particles are corrective, = *immō*, 'nay, rather.' Cp. 1503 μὴ μὲν οὖν καθ' ἡδονὴν | θάνῃς. But frequently μὲν, emphasising what precedes, is to be separated from οὖν: each particle then has its separate meaning. Cp. 459 οἶμαι μὲν οὖν, οἶμαί τι κακείνῳ μέλον κτλ., 'I *think* indeed.' οὖν emphasises οἶμαι, and μὲν is answered by δέ.

οὖν is ἐόν, the (Ionic) participle of εἰμί, contracted. Besides its common meaning, 'therefore,' and its resumptive use at the beginning of a sentence ('now'), it is frequently employed to give emphasis (cp. ὅστισοῦν, ὅπωςοῦν etc.). The precise meaning of the emphasis must in each case be gathered from the context. Cp. *Alk.* 139 εἰ δ' ἔτ' ἐστὶν ἔμψυχος γυνή, | εἴτ' οὖν ὄλωλεν εἰδέναί βουλοίμεθ' ἄν, 'or indeed has died.' The Chorus emphasise what they fear. *Soph. El.* 560 εἴτ' οὖν δίκαιως εἶτε μὴ, 'whether indeed justly (as thou declarest) or not.'

τοι has a special use in statements with which the hearer is expected to agree, and so particularly with maxims, proverbs, etc. It may be reproduced by 'surely,' 'as thou knowest,' 'we know.' Cp. 945 πόνου τοι χωρὶς οὐδὲν εὐτυχεῖ, 'nothing, thou knowest, prospers without toil.' So 137.

## APPENDIX II

### On some Epic Idioms found in Tragedy

#### I. *The Subjunctive without ἄν in Relative Sentences*

In the Grammatical Introduction to a school edition of the *Iliad* I have endeavoured to show that ἄν (κε) in subordinate clauses primarily meant 'at any time,' 'ever,' marking indefiniteness of *time*. (Its use was afterwards extended to include also indefiniteness of circumstances, manner, etc. ; but with this we are not now concerned.) For instance, ὅστις ἄν κλέψῃ strictly means, 'whosoever shall at any time steal.' In Attic, Temporal and Relative clauses which refer to no definite time rigidly require the insertion of ἄν, if the subjunctive is used ; we must write ὁπότ' ἄν, πρὶν ἄν, ὅς ἄν, οὗ ἄν (*wheresoever*), ἑάν<sup>1</sup> (=εἰ ἄν), etc. Homer inserts or omits κε or ἄν at pleasure, except in rel. clauses with subjunct. where the relative is purely *generic*. In these he uses the *pure subjunct.* without κε or ἄν, inserting κε or ἄν only when the relative is also final. The only exception to this rule known to me is *Od.* 15. 422.

Now, we find in Attic poetry a number of instances of such relative clauses without ἄν, forming exceptions to the universal rule of prose and the general rule of poetry. What account are we to give of them ? It will be found in every case that any accentuation of indefiniteness of time is either unnecessary or harmful to the sense. The object of the clause is merely to

<sup>1</sup> Such sentences as ἑάν τι μὴ φέρωμεν, ὁτρύνει φέρειν, and εἴ τι μὴ φέροιμεν, ὁτρύνει φέρειν, though classed in the Grammars as Conditionals, are in fact Temporals, and it would be a great gain to learners if they were classified as such. In every case ἑάν and εἴ really mean 'whenever,' and the use of ἑάν and εἴ is parallel to our common use of 'if' for 'when.' *Iliad* 24. 768 is the only instance in Homer of εἴ used in such iterative sentences, and (occurring, as it does, in so late a book) is a remarkable proof that such sentences are not conditional but temporal: εἴ (ἑάν) is clearly a later substitute for ὅτε or ὁπότε. See *Class. Rev.* vol. 4, p. 202.

denote *cases of a certain class*, and the meaning is 'in a case where.' The poet has reverted to the epic idiom.

The following is not a complete list, but will suffice for illustration—

*Ion* 855 τῶν ἐλευθερῶν | οὐδεὶς κακίῳ δοῦλος, ὅστις ἐσελὸς ἤ, 'no slave is worse than free-born men, if only he be honest,' *qui quidem honestus sit*. The meaning is, 'if he belongs to the honest class.'

*O.C.* 395 γέροντα δ' ὀρεοῦν φλαῦρον ὅς νέος πέσῃ, 'T is idle to lift up, when old, a man whose youth was ruined.'

*O.T.* 1230 τῶν δὲ πημιονῶν | μάλιστα λυπούς' αἱ φανῶς' αὐθαίρετοι, 'such as are seen to be self-inflicted.'

*Soph. El.* 1060 οἰωνοὺς . . τροφᾶς | κηδομένους ἀφ' ὧν τε βλάστ-|ωσιν ἀφ' ὧν τ' ὄνασιν εὖρ-|ωσι, 'careful of the nurturing of those from whom they are sprung' (of such as they are sprung from).

*Ibid.* 770 οὐδὲ γὰρ κακῶς | πάσχοντι μῖσος ὧν τέκῃ προσ-|γίγνεται, 'hatred of those to whom one has given birth.'

*Thuc.* 4. 17 ἐπιχώριον ὃν ἡμῖν οὐ μὲν βραχεῖς ἀρκῶσι μὴ πολλοῖς χρῆσθαι λόγοις, 'in a case where few words suffice.' Note that the words οὐ μὲν βραχεῖς ἀρκῶσι μὴ πολλοῖς λόγοις form an iambic trimeter.

*Eum.* 211 τί γὰρ γυναικὸς ἥτις ἄνδρα νοσφίχῃ; *ib.* 661.

*Theb.* 257 μοχερόν, ὥσπερ ἄνδρας, ὧν ἅλῳ πόλις. Women, like men, are poor creatures in a case where their city (εἵτε ἀνδρῶν, εἵτε γυναικῶν) has been captured.

*Phil.* 1360 οἷς γὰρ ἡ γνώμη κακῶν | μήτηρ γένηται, τᾶλλα παιδεύει κακοῦς.

*Ai.* 761 ὅστις . . μὴ κατ' ἄνθρωπον φρονῇ.

*Med.* 516 χρυσοῦ μὲν ὅς κίβδηλος ἤ.

*Ai.* 1074 ἐνθα μὴ καθεστῆκε δέος, 'in a case where fear is not established.' (*Ai.* 496 we must read εἰ.)

The use of εἰ, ἐπεὶ etc. with pure subjunct. in Attic (of which there are several examples both in prose and verse) is another case of reversion to the idiom of the older language. See next Section. Sometimes, however, the subjunct. is a deliberative used subordinately; as Plato *Cratyl.* 425 εἰ μὴ . . ἀπαλλαγώμεν, 'unless we are to get off.' So *O.C.* 1442 δυστάλαινα τάρ' ἐγώ, | εἰ σοῦ στερnehώ, 'if I am to lose thee.' Cp. *El.* 1210 n.

## II. Epic uses of the Optative

There are several instances in tragedy<sup>1</sup> where the pure opt. is found instead of the opt. with ἄν, or a subjunct., as required

<sup>1</sup> The few prose instances are probably due to the omission of ἄν by copyists.

by the Attic rule. As in the cases noticed above, we have again a reversion to the older idiom. Epic poetry employs the pure opt. or the opt. with *ἄν* indifferently, and with equal freedom combines a subjunct. or an opt. with a primary tense in the principal clause.

The subjunct. was a direct future: *ἔλθω* means, 'I shall come' (Hom. *passim*). The opt. shows kinship with it, in that it refers primarily to future time; while it differs from it in being less forcible: *ἔλθοιμι* means, 'I may come.' Thus, primitively, the mood expresses *concession*, and in this use hovers between concession of *possibility* and concession in the sense of *permission*: *ἔλθοι* means (1) 'he may possibly come,' 'he might, can, could, would come' (potential use), or (2) 'he may come (for aught I care).' In the apodosis of conditional sentences the Homeric opt. also habitually refers to present time, and in four instances to past time. The use of the opt. to express a wish is, in Goodwin's view, secondary to these uses.

None of the Attic examples presents any feature that is not familiar from epic usage, and it does not seem worth while to alter such of them as may be capable of alteration. What feeling, or finer sense of fitness, may have prompted these adoptions of a generally obsolete form of speech, we must be content not to know.

The passages are—

*Ag.* 620 οὐκ ἔσθ' ὅπως λέξαιμι, 'I cannot say.'

*P. V.* 291 οὐκ ἔστιν ὅτῳ | μείζονα μοῖραν νέιμαιμι, 'for whom I could feel more respect.'

*Cho.* 172 οὐκ ἔστιν ὅστις πλὴν ἐμοῦ κείραίτῳ νῖν, 'would cut.'

*Alk.* 52 ἔστ' οὖν ὅπως Ἕλκηστις ἐς γῆρας μόλοι; 'may (can) come.'

*Ibid.* 113 οὐδὲ . . ἔσθ' ὅποι τις . . στείλας . . παραλύσαι, 'could release.'

*O. C.* 1172 καὶ τίς ποτ' ἐστίν, ὃν γ' ἐγὼ ψέξαιμί τι; 'in whom I should find fault.'

*Ant.* 605 τεὰν . . δύνασιν τίς ἀνδρῶν ὑπερβασία κατὰσχοι; 'can restrain.'

*Cho.* 595 ἄλλ' ὑπέρολμον ἀνδρὸς φρόνημα τίς λέγοι; 'could tell the story of.'

*Hipp.* 1186 θάσσον ἢ λέγοι τις, 'more quickly than one could say it.'

*Andr.* 929 πῶς οὖν τὰδ' ᾧδ', εἴποι τις, ἐξημάρτανες; 'how came it, it may be asked?' (MSS. τὰδ', ὥς).

*Av.* 180 ὥσπερ εἴποι τις τόπος, 'as one might say (the word) τόπος.'



*O.C.* 170 ποῖ τις φροντίδος ἔλθοι; 'What may one think?' i.e. 'What course can we now take?' The delib. subj. ἔλθῃ here would be rather an expression of bewilderment; cp. *El.* 1174, *Ant.* 310. It is the difference between 'What can we do?' and 'What on earth are we to do?'

*Ib.* 1418 πῶς γὰρ αὖθις αὖ (edd. ἄν) πάλιν | στρατεύμ' ἄγοιμι; 'How could I lead?' αὖθις αὖ πάλιν recurs, *Ph.* 952.

*Ph.* 895 παπαί· τί θῆτα θρώμ' ἐγὼ τοῦνεένδε γε; 'What can I do?' (a practical question, as *O.C.* 170).

*Plut.* 438 ποῖ τις φύγοι; 'Whither can one escape?' φύγη may, of course, be the true reading here, but seems to me rather the utterance of one who feels there is *no* escape; whereas Blesidemos at once begins to run off.

*Alc.* 540. λυπουμένοις ὀχληρόν, εἰ μόλοι, ξένος.

*Ant.* 666 ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν.

*Ib.* 1032 τὸ μαθεῖναι δ' | ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

*O.T.* 315 ἄνδρα δ' ὠφελεῖν ἀφ' ὧν | ἔχοι τε καὶ δύναιτο, κάλλιστος πόνων.

*Ib.* 979 εἰκῇ κράτιστον ζῆν, ὅπως δύναιτό τις.

*Tr.* 92 καὶ γὰρ ὑστέρω τό γ' εὖ | πράττειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολᾷ.














It will be seen that the six last instances are maxims, to which it might be thought that the opt. would be specially suitable, as putting the hypothesis more remotely, and so more generally, than the subjunct. But, as we saw in Section I., the subjunct. without ἄν is equally suitable.







## APPENDIX III



### Metrical Analysis

#### INTRODUCTORY

1. In English poetry the basis of rhythm is accent or ictus (the strength with which a syllable is pronounced), and this may fall even on short syllables, as *Phílo|mel with | mélo|dy*. In Greek the basis is quantity; and the ictus falls on a short syllable only when this is part of a resolved long, as *ῶς ολ|οιθ'* ο | *τάδε πορ|ων*, where ∪ ∪ of *τάδε* = —.

2. The unit of measure is the short syllable ∪, = a quaver , or ½ of a semibreve ∞. (In modern musical notation 2 quavers  or  = 1 crotchet : 2 crotchets  or 4 quavers = 1 minim : 2 minims = 1 semibreve ∞. If a note is 'dotted' it becomes half as long again. Thus  = a quaver and a half, or three semiquavers , and so  =   or .) A long syllable (—) = ∪ ∪ = .

3. In Greek lyrics a long syllable could be prolonged in singing to the length of 3 shorts; it is then marked in the schemes by . Or it could be prolonged to the length of 4 shorts, when it is marked by . Thus |  | represents a syncopated choree (= trochee, — ∪), and |  ∪ | or |  | a syncopated dactyl:  denotes a syncopated bacchius (— — ∪) or paeon (— ∪ —).

4. Again, a long syllable could be shortened in singing to the length of ∪. It is then called an 'irrational' syllable, and is marked >, as |   — > | *ει γαρ | ελθου* |. Sometimes 2 shorts have only

the length of one,  $\cup \cup$  occurring where the metre only allows of  $\cup$ ; this is denoted by the letter  $\omega$  ( $\text{♪} \text{♪} = \text{♪}$ ).

5. In the trochaic measures ( $-\cup = \frac{3}{8}$ ) we often find an apparent dactyl. It is not, however, a true dactyl ( $-\cup \cup = \text{♪} \text{♪} \text{♪} = \frac{4}{8}$ ), but the so-called 'cyclic' dactyl, sung in the time of  $\frac{3}{8}$ ;  $\text{♪} \text{♪} \text{♪} = \text{♪} \text{♪}$  (see § 2 ad fin.). It is marked by  $-\cup \cup$ . Similarly  $-\omega$  is a choreic dactyl;  $\omega = \cup \cup$  with the value of  $\cup$ . Cyclic and choreic dactyls are common in English poetry, but syncopated feet are rare; cp. Tennyson's—

$\begin{array}{ccccccc} & - & > & & - & > & - \\ \text{Sweet and} & | & \text{low,} & | & \text{sweet and} & | & \text{low,} \parallel \\ & - & & \omega & - & > & - \\ \text{Wind of the} & | & \text{western} & | & \text{sea,} & \wedge & \parallel \\ & - & & & - & > & - \\ \text{Low,} & | & \text{low,} & | & \text{breathe and} & | & \text{blow,} \parallel \\ & - & & \omega & - & > & - \\ \text{Wind of the} & | & \text{western} & | & \text{sea!} & \wedge & \parallel \end{array}$

Rhythm choreic, 4.3.4.3. A palinodic period (see below).

6. (We call the syllable of a metrical foot on which the ictus or chief stress falls the *arsis*, and the syllable or syllables on which no stress falls the *thesis*, reversing the Greek use of the terms; since *θέσις* properly denotes the *setting down* of the foot in marching (ictus), while *ἄρσις* denoted the raising of it.) A Greek measure is frequently introduced by an extraneous

syllable, as  $\cup - \cup - \cup$ :  $\sigma\upsilon : \gamma\alpha\rho \nu\upsilon\nu | \epsilon\iota\delta\epsilon\varsigma |$ . This is called the 'anacrusis' (*ἀνάκρουσις*, the 'up-beat' of a conductor's bâton), and is marked off by  $:$ . The length of the anacrusis may not exceed that of the *thesis* of the measure; i.e. for trochaic measures it is normally  $\cup$ , and for dactylic  $\cup \cup$  or  $-$ . An 'irrational'

syllable or syllables may, however, be used, as  $\eta : \delta\eta \gamma\alpha\rho | \eta\lambda\theta\epsilon$ , or  $\tau\alpha\delta\epsilon : \tau\omicron\iota \mu\alpha\theta\omicron\nu\sigma\alpha |$ . Note that anapaestic systems (cp. 86 ff.) always have anacrusis.

7. The last foot of a rhythmical sentence is frequently left incomplete, by a pause in the singing. (There would be no cessation of the dancing or the instrumental music till the end of a period.) These pauses are marked as follows:  $\wedge$  for  $\cup$ ,  $\wedge$  for  $-$ ,  $\wedge$  for  $-\cup$ ,  $\wedge$  for  $---$ . The end of the sentence is marked by  $\parallel$ . A sentence may be composed of 2, 3, 4, 5, or 6

feet. The last syllable of a verse is regarded as common, i.e. it may be scanned either long or short, as required. Thus

σαλεύει at the end of a sentence would be marked  $\overset{\cup}{\sigma}\overset{\cup}{\alpha}\overset{\cup}{\lambda}\overset{\cup}{\epsilon}\overset{\cup}{\upsilon}\overset{\cup}{\epsilon}\overset{\cup}{\iota} \parallel$ ;

while πατρός would be marked  $\overset{\cup}{\pi}\overset{\cup}{\alpha}\overset{\cup}{\tau}\overset{\cup}{\rho}\overset{\cup}{\omicron}\overset{\cup}{\varsigma} \wedge \parallel$ .

8. Rhythmical sentences are combined into rhythmical periods, and the end of a period is marked by  $\parallel$ . In the schemes the number of feet in each sentence is marked by arabic numerals, as 4.4.; when two sentences form one verse of the text as printed, there is no dot between the numerals, as 44.44. The sentences are always combined in a period symmetrically. When a period consists of *two lines only*, it is called a 'stichic' period, as 4.4.: and 4.4.4 denotes a 'repeated stichic' period. When a *group* of sentences recurs *once in the same order* it is called a 'palinodic' period, as 44.3.3.44.3.3; when the order of recurrence is reversed, as 44.33.33.44, we have an 'antithetic palinodic' period. When the group *recurs more than once*, as 44.44.44, we have a 'repeated palinodic' period.

9. A rhythmical sentence to which no other sentence in the period corresponds may begin, or end, or stand in the middle of a rhythmical period. Such sentences are called respectively ἡ προῳδός (sc. ᾠδή, 'prelude'), ἡ ἐπωδός ('epode'), ἡ μεσῳδός ('mesode'). Thus 4.2.4. forms a mesodic stichic period.

10. *Logaoedic and Choreic Rhythm.*—Rhythm is a matter of the frequency of the recurrence of ictus and of the strength of ictus. Rhythmical sentences composed of chorees (= trochees,  $\cup$ ) may be either in 'logaoedic' rhythm or in 'choreic' rhythm. The difference between the two rhythms is solely that of the *relative strength of the ictus* on the *arsis* as compared with that on the *thesis*. In choreic rhythm the relation of arsis-ictus to thesis-ictus is that of 3 to 1 ( $\overset{\cdot}{\cup}$ ,  $\overset{\cdot}{\cup}$   $\cup$ ); in logaoedic rhythm the relation is that of 3 to 2 ( $\overset{\cdot}{\cup}$ ,  $\overset{\cdot}{\cup}$ ,  $\overset{\cdot}{\cup}$   $\cup$ ). In the latter case we get a lighter and livelier effect. Compare "Re'venge! Re'venge!" Ti|motheus | cries  $\wedge$ " (choreic) with "I : chatter, | chatter, | as I | flow  $\wedge$  || To : join the | brimming | river" || (logaoedic). The character of the composition is the chief guide as to whether the rhythm is logaoedic or choreic. The term 'logaoedic' (λογαοδικός) was applied by the ancient metrical writers because the interchange of irrational spondees and cyclic dactyls (regarded by them as true dactyls,  $= \frac{4}{3}$ , and therefore as belonging to a different kind of measure) with chorees and tribrachs in the

logaoedic measures, seemed to make the rhythm resemble that of prose (λόγος). Cyclic dactyls are rare in choreic rhythm.

11. The periods and sentences of the antistrophe correspond accurately to those of the strophe. With the beginning of a strophe the Chorus moved off from their station, singing and dancing, and at its conclusion reached a different position in the *ὀρχηστρά*; then, while singing the antistrophe, they danced back to their original position. During the singing of a prelude, epode, or mesode, they stood still, because these verses have no corresponding verse in the *same* strophe or antistrophe, during the singing of which a corresponding dance could be performed.

12. In the Schemes that follow, the occurrence of two marks, one over the other (as  $\bar{\cup}$ ), denotes that the antistrophic foot does not correspond *absolutely* with the strophic foot: the upper mark refers to the antistrophe. Thus  $|\bar{-}\bar{\cup}|$  denotes that the antistrophic foot is an irrational choree;  $|\bar{\cup}\bar{\cup}\bar{\cup}|$  denotes that the strophe has a tribrach, while the antistrophe has a choree.

For further information see White's *Introduction to the Rhythmic and Metric of the Classical Languages* (Macmillan).

## Schemes of the Lyric Portions of the Play

### I. KOMMOS, 121-250

στροφ. α', 121-36 (=ἀντ. α', 137-52)

I.  $-\bar{-}|\bar{-}|\bar{-}\bar{\cup}\bar{\cup}|\bar{-}\bar{\wedge}||$   
 $-\bar{-}|\bar{-}|\bar{-}\bar{\cup}\bar{\cup}|\bar{\sqcup}||-\bar{-}|\bar{-}\bar{\cup}\bar{\cup}|\bar{\sqcup}\bar{\cup}|\bar{-}|\bar{-}\bar{\wedge}||$

II.  $-\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}||$   
 $-\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}||$

III.  $\bar{\cup}:\bar{-}\bar{\cup}|\bar{\cup}\bar{\cup}\bar{\cup}|\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}|\bar{\cup}\bar{\cup}\bar{\cup}|\bar{-}\bar{\wedge}||$   
 $\bar{\cup}:\bar{\sqcup}|\bar{\sqcup}|\bar{-}\bar{\cup}|\bar{-}\bar{\cup}|\bar{\sqcup}|\bar{-}\bar{\wedge}||$

IV.  $-\bar{\cup}\bar{\cup}|\bar{-}|\bar{\sqcup}|\bar{-}\bar{\wedge}||$   
 $-\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}||$   
 $-\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}||$   
 $-\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}||$   
 $-\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}|\bar{-}\bar{\cup}\bar{\cup}||$

V. > : | | | | - ω || - - | - - | - - | - ^ ]

VI. - : - | - | | | - ^ ||  
| | - | | | - ^ ]

I. Dactylic, 4.4 5 = επ.—II. Dactylic, 4.4.—III. Choreic, 6.6.—IV. Dactylic, 4 = πρ.4.4.4.4.—V. Logaoedic, 44.—VI. Choreic, 4.4.

стр. Б', 153-72 (= ант. Б', 173-92)

I. > : | | | | | || - - - | - - - | - - | - ^ ]

II. - : - - - | | | - - | - - | | | - ^ ||  
- : - - - | | | - - | - - | | | - ^ ||  
- > | - εν | - νε | - νε | - ω | - - ||  
- : - - | - - | | | - ^ || (159: scan α|χ<sup>-</sup>εων<sup>-</sup>εν<sup>-</sup> |  
- : - - - | | | | | - ^ ||  
- : - - - | | | | | - ^ ||  
- ω | - ω | - ω | - ω ||  
- : - - - | - - - | - - | - - - | | | - ^ ||  
- : - - - | - - - | - - | - - | | | - ^ ||  
- : - - - | | | | | - - | - - | | | - ^ ]

III. - - - | - - - | - - - | - - - ||  
- - - | - - - | - - - | - - - ||  
- - - | - - - | - - - | - - - ||  
- - - | - - - | - - - | - - - ]

IV. - : | | | | - ^ ||  
- : - > | - - | - - | - - ]

I. Choreic, 44. — II. Choreic, 6.6.6.4.4.4.4.6.6.6. — III. Dactylic, 4.4.4.4.—IV. Choreic, 4.4.

стр. г', 193-212 (= ант. г', 213-32)

- I. — : — — | — — |  $\sqcup$  | —  $\overline{\Lambda}$  ||  
 — : — — | — — | — — | —  $\overline{\Lambda}$  ||  
 $\cup \cup$  : — — | — — | — — | —  $\overline{\Lambda}$  ||  
 $\cup \cup$  : — — | — — |  $\sqcup$  | —  $\overline{\Lambda}$  ||
- II.  $\cup \cup$  : —  $\cup \cup$  | —  $\cup \cup$  | — — | —  $\overline{\Lambda}$  ||  
 — : — — | —  $\cup \cup$  | — — | —  $\overline{\Lambda}$  ||  
 — : —  $\cup \cup$  | —  $\cup \cup$  | —  $\cup \cup$  | —  $\overline{\Lambda}$  ||  
 $\sqcup \cup$  |  $\sqcup \cup$  |  $\sqcup$  | —  $\overline{\Lambda}$  ||
- III. — : — — | — — |  $\cup \cup$  — |  $\cup \cup$   $\overline{\Lambda}$  ||  
 — : — — | — — |  $\sqcup$  | —  $\overline{\Lambda}$  ||
- IV. — : — — | — — | — — | —  $\overline{\Lambda}$  ||  
 $\succ$  :  $\sqcup$  |  $\sqcup$  | —  $\Lambda$  ||  
 $\cup \cup$  |  $\cup \cup \cup$  | —  $\Lambda$  ||  
 $\cup \cup$  : —  $\cup \cup$  | —  $\cup \cup$  | —  $\cup \cup$  | —  $\overline{\Lambda}$  ||
- V.  $\succ$  :  $\cup \cup \cup$  |  $\sqcup$  | —  $\cup$  | —  $\Lambda$  ||  
 $\cup \cup \cup$  | —  $\cup$  | —  $\cup$  | —  $\Lambda$  ||  
 $\cup \cup$  :  $\cup \cup \cup$  |  $\cup \cup \cup$  | —  $\cup$  | —  $\Lambda$  ||  
 $\cup \cup$  :  $\cup \cup \cup$  |  $\cup \cup \cup$  | —  $\cup$  | —  $\Lambda$  ||  
 —  $\omega$  | —  $\omega$  | —  $\omega$  | —  $\omega$  ||  
 $\cup \cup$  :  $\cup \cup \cup$  | —  $\cup$  |  $\sqcup$  | —  $\Lambda$  ||

I. Anapaestic, 4.4.4.4. — II. Anapaestic, 4.4.4.4 =  $\epsilon\pi$ . —  
 III. Anap., 4.4. — IV. Mixed: anap. 4. chor. 3. log. 3. anap. 4.  
 — V. Choreic, 4.4.4.4.4.4.

эп., 233-50

- I. — : — — | — — |  $\sqcup$  | —  $\overline{\Lambda}$  ||  
 — : — — | — — |  $\sqcup$  | —  $\overline{\Lambda}$  ||  
 — : — — | — — |  $\sqcup$  | —  $\overline{\Lambda}$  ||

- II.  $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$   
 $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$   
 $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$
- III.  $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$   
 $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$   
 $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$   
 $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$   
 $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$
- IV.  $\cup \cup | \cup \cup | \cup \cup || \cup \cup | \cup \cup | \cup \cup ||$   
 $\cup \cup | \cup \cup | \cup \cup || \cup \cup | \cup \cup | \cup \cup ||$
- V.  $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$   
 $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$

I. Anapaestic, 4.4.4. — II. Dactylic, 4.4.4. — III. Anap., 4.4.4. log.3= $\epsilon\pi$ . — IV. Logaoed. and chor., log.3. log.3. chor.3. chor.3. — V. Choreic, 4.4.4.

## II. FIRST STASIMON, 472-525

стр., 472-87 (=ἀντ. 488-503)

- I.  $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$   
 $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$
- II.  $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$   
 $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$
- III.  $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$   
 $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$
- IV.  $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$   
 $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$   
 $\cup \cup | \cup \cup | \cup \cup | \cup \cup ||$

I. Logaoed., 5= $\pi\rho$ . 44. — II. Choreic, 6.6. — III. Chor., 33.4 = $\epsilon\pi$ . — IV. Chor., 44.44. log. 6= $\epsilon\pi$ .



## ἐπ., 504-15

> : ∪ ∪ ∪ | ⊔ | ⊔ | - ∪ || ∪ ∪ ∪ | ⊔ | ⊔ | - ∧ ||  
 > : ∪ ∪ ∪ | ⊔ | ⊔ | ⊔ | - ∪ | - ∧ ||  
 > : ∪ ∪ ∪ | ⊔ | ⊔ | - > || ∪ ∪ ∪ | ⊔ | ⊔ | - ∧ ||  
 > : ⊔ ∪ | ⊔ | ⊔ | - > || - > | ⊔ | ⊔ | - ∧ ||  
 > : - ∪ | ⊔ | ⊔ | ⊔ | - ∪ | - ∧ ||  
 ∪ : - ∪ | - > | ⊔ | - ∪ || ∪ ∪ ∪ | ⊔ | ⊔ | - ∧ ||

Choreic, 44.6.44.44.6.44.

## III. SECOND KOMMOS, 823-70

στρ. α', 823-35 (=ἀντ. α', 836-48)

I. Ch. > : ∪ ∪ ∪ | ⊔ | ∪ ∪ | ⊔ | ∪ ∪ | - ∧ ||  
           ∪ ∪ | ⊔ | ∪ ∪ | ⊔ || - > | ∪ ∪ | ⊔ | - ∧ ||  
 El.       - - - -  
 Ch.       ⊔ | ∪ ∪ | ⊔ | - ∧ ||  
 El.       -  
 Ch.       > | ∪ ∪ | ⊔ | ∷  
 El.                           ∪ ∪ | ⊔ |  
 Ch.                               - ∧ ||

II. El. > : ∪ ∪ | ⊔ | ∪ ∪ | - ∧ ||  
           ∪ ∪ | ⊔ | ∪ ∪ | ⊔ || ∪ ∪ | ⊔ | ∪ ∪ | - ∧ ||  
           ∪ ∪ | ⊔ | ⊔ | - ∧ ||

I. Logaoed. 6.44.4.6.—II. Log. 4.44.4.

στρ. β', 849-59 (=ἀντ. β', 860-70)

I. Ch. - ∪ | ⊔ | - ∪ | - ∪ | - ∧ ||  
 El. - : - - | - - | ∪ ∪ - | -  $\overline{\wedge}$  ||  
      - : - - | - - | - - | -  $\overline{\wedge}$  ||  
      - : - - | - - | ⊔ | -  $\overline{\wedge}$  ||

II. Ch.  $\sim \cup \mid \sqcup \mid \sqcup \mid - \wedge \parallel$

El.  $- \cup \mid \sqcup \mid - \cup \mid - \wedge \parallel$

$\cup \cup \cup \mid - \cup \mid -$

Ch.  $\cup \mid - \wedge \parallel$

III. El.  $\cup \vdots - \cup \mid - \cup \mid - \cup \mid - \wedge \parallel$

$\sim \cup \mid - \wedge \parallel$

$\sim \cup \mid - \cup \mid \sqcup \mid - \wedge \parallel$

I. Choreic pentapody =  $\pi\rho$ . ; anap. 4.4.4.—II. Choreic, 4.4.4.  
—III. Choreic, 4.2.4.

#### IV. SECOND STASIMON, 1058-97

стр. а', 1058-69 (=ἀντ. а', 1070-81)

I.  $\cup \vdots - \cup \mid \sqcup \mid \sim \cup \mid - \cup \mid - \cup \mid \sqcup \parallel$

$\sim \cup \mid - \cup \mid - \cup \mid - \wedge \parallel \sim \cup \mid - \cup \mid - \cup \mid - \wedge \parallel$

$\sim \cup \mid - \cup \mid - \cup \mid - \wedge \parallel \sim \cup \mid \sim \cup \mid - \cup \mid - \cup \parallel$

II.  $- > \mid \sim \cup \mid - \cup \mid - \wedge \parallel$

$- > \mid \sim \cup \mid - \cup \mid - \wedge \parallel$

$- \sim \mid \sim \cup \mid \sqcup \mid - \wedge \parallel$

III.  $\sim \cup \mid - \cup \mid - \cup \mid \sqcup \parallel \sim \cup \mid - \cup \mid - \cup \mid \sqcup \parallel$

$\sim \cup \mid - \cup \mid - \cup \mid \sqcup \parallel \sim \cup \mid \sim \cup \mid - \cup \mid - \cup \parallel$

Logaoedic.—I. 6 =  $\pi\rho$ . 44.44.—II. 4.4.4. =  $\epsilon\pi$ .—III. 44.44.

стр. в', 1082-89 (=ἀντ. в', 1090-97)

I.  $- > \mid \sim \cup \mid \sqcup \mid - \wedge \parallel$

$- \cup \mid - > \mid - \cup \mid - > \mid - \cup \mid - \wedge \parallel$

$\sim \cup \mid \sqcup \mid \sqcup \mid - \wedge \parallel$

II.  $\cup \vdots - \cup \mid \sqcup \mid - \cup \mid \sqcup \parallel - \cup \mid - \cup \mid \sqcup \mid - \wedge \parallel$

$\cup \vdots - \cup \mid \sim \cup \mid - \cup \mid - \cup \parallel \cup \cup \cup \mid - \cup \mid \cup \cup \cup \mid - \wedge \parallel$

$\cup \vdots - \cup \mid \sqcup \mid - \cup \mid - \cup \mid \sqcup \mid - \wedge \parallel$

I. Logaoedic, 4.6.4.—II. Choreic, 44.44.6 =  $\epsilon\pi$ .

## V. μέλος ἀπὸ σκηνῆς, 1232-86

στρ., 1232-52 (=ἀντ., 1253-72)

I. ∪ : ⊔ ∪ | - ∧ ∥

∪ : - - ∪ | -, ∪ ∥ - - ∪ | - ∧ ∥

∪ : ∪ ∪ - ∪ | - ∧ ∥

2 trimeters, 1235-36=1256-57 in the antistr.

∪ : ⊔ | - ∧ ∥ (choreic dipody *extra metrum*)

2 trimeters, 1238-39=1259-60

II. ∪ : ∪ ∪ - ∪ | - ∪ ∥ - - ∪ | - ∧ ∥

III. ∪ : - ∪ | - ∪ | ⊔ | - ∧ ∥

∪ : ⊔ | - ∪ | ⊔ | - ∧ ∥

2 trimeters, 1243-44=1264 and a lost trim. in the antistr.

IV. ∪ : ∪ ∪ ∪ | - ∪ | - ∧ ∥

∪ : ∪ ∪ ∪ | ∪ ∪ ∪ | - ∧ ∥

&gt; : ∪ ∪ ∪ | ∪ ∪ ∪ | - ∧ ∥

&gt; : ∪ ∪ ∪ | - ∪ ∪ | - ∧ ∥

&gt; : ∪ ∪ ∪ | - ∪ ∪ | - ∪ | - ∧ ∥

2 trimeters, 1251-52=1271-72 in the antistr.

I. Dochmiac, do. do. do. do.—II. Dochm., do. do.—III. Choreic, 4.4.—IV. Logaoedic, 3.3.3.3.4=ἐπ.—The dochmiac, or ‘oblique’ foot (ποῦς δόχμιος), is ∪ | - - ∪ | - ∧ ∥, i.e. a combination of a bacchius, - - ∪, and a shortened choree, - ∪. There is always an anacrusis. Interchanged measures are usually of equal length; e.g. an ionic, - - ∪ ∪ (=¾), is followed by a dichoree, - ∪ - ∪ (=¾). In the dochmiac two unequal measures are combined; hence the name, which is equivalent to ‘unsymmetrical.’ Any of the long syllables may be resolved. The measure is expressive of great excitement.

## ἐπωδ., 1273-87

I. El. ∪ : - ∪ | - ∪ | ⊔ | - ∪ | - ∧ ∥

∪ ∪ ∪ | - ∪ | ⊔ | ⊔ ∥

- ∪ | - ∪ | ⊔ | - ∧ ∥

&gt; : ∪ ∪ ∪ | ∪ ∪ ∪ | - ∪ | - ∧ ∥

II. Or.  $\cup : - \cup | - > |$

El.  $- \cup | - \cup | \text{L} | - \wedge \parallel$   
 $> : - \cup | - > | - \cup | - \cup | \text{L} | - \wedge \parallel$

Or. trim., 1279.

III. El.  $\cup : \text{L} | - \wedge \parallel$

Or.  $\cup : \text{L} | - \wedge \parallel$

IV. El.  $- \cup \cup | - \cup \cup | - \cup | - \wedge \parallel$   
 $- \cup | - \cup | \text{L} | - \wedge \parallel$

V.  $- \cup | \text{L} | - \cup | - \cup \parallel$   
 $- \cup | - \cup | - \cup | - \cup \parallel$

VI.  $\cup : - \cup | - \cup | - \cup | - \cup | \text{L} | - \wedge \parallel$   
 $- \cup | - \cup | - \cup | - \cup \parallel$   
 $- \cup | - \cup | - \cup | - \cup | \text{L} | - \wedge \parallel$

I. Choreic, 5 =  $\pi\rho$ . 4.4.4.—II. Chor., 6.6.—III. Chor., 2.2.  
 —IV. Logaoedic, 4.4.—V. Chor., 4.4.—VI. Chor., 6.4.6.

# VI. THIRD STASIMON, 1384-97

стр., 1384-90 (= ант., 1391-97)

$\cup \cup \cup - | \cup \cup \cup - \parallel$   
 $\cup : \cup \cup - \cup | - \cup \parallel - - \cup | - \wedge \parallel$

trim., 1386 (=1393 of antistr.)

$\cup : \cup \cup - \cup | - \cup \parallel - - \cup | - \wedge \parallel$

$\cup : - - \cup | - \text{L} \parallel$

iambic dim., 1389 (=1396 of antistr.)

trim., 1390 (=1397 of antistr.)

2 paeons. dochm. dochm. dochm. dochm. 2 bacchii.—A  
 paeon is a  $\frac{5}{8}$  measure  $\dot{\cup} \dot{\cup}$  (in this form, also called a cretic).  
 It may appear in the form  $\dot{\cup} \dot{\cup} \cup$ , *paeon primus*; or, as above,

$\dot{\cup} \cup \dot{\cup} \dot{\cup}$ , *paëon quartus*; or  $\dot{\cup} \cup \dot{\cup} \dot{\cup} \cup$ . A *bacchius* is also a  $\xi$  measure  $\dot{\cup} \dot{\cup} \cup$ . The second *bacchius* is syncopated, the rest  $\text{L}$  being equal to  $-\cup$ .—The *paëon* and the *bacchius*, like the *dochmiac*, are expressive of extreme agitation.

## THIRD KOMMOS, 1398-1441

стр., 1398-1421 (=ἀντ., 1422-41)

The lyric verses are interspersed with trimeters. We begin with six trimeters, followed by a tripod (1404 *αἰαῖ· ἰὼ στρέγαι*) and two more trimeters. To these last three lines there is nothing in the antistr. to correspond; and some edd. assume a lacuna. Again the four trimeters 1409-12 are answered by only two and a half in the antistr. (1430-32); prob. a line and a half have been lost after *χωρεῖ γερηθώς*. The lyrics correspond as follows: (I.) 1407=1428; (II.) 1413 f.=1433 f.; (III.) 1419-21=1439-41.

6 trim., tripod, 2 trim. (=6 trim. only in ant.)

I.  $\dot{>} : -\cup | \text{L} | -\cup | \text{L} || -\cup | -\cup | \text{L} | - \wedge ]$

4 trim. (=2½ trim. only in ant.)

II.  $-\cup \cup | -\cup \cup | -\cup | -\cup | -\cup ||$

$-\cup \cup | -\cup \cup | -\cup | -\cup | - \wedge ]$

III.  $\cup : -\cup | \text{L} | -\cup | \text{L} || -\cup | \text{L} | -\cup | - \wedge ||$

$\cup : -\cup | -\cup | -\cup | -\cup || -\cup | -\cup | \text{L} | - \wedge ||$

$-\cup | -\cup | \text{L} | - \wedge ]$

I. Choreic, 44.—II. Choreic, 5.5.—III. Logaoedic, 44.44.4 =  $\epsilon\pi$ .



# INDICES TO THE NOTES

## I.—ENGLISH

- |  |   |
|--|---|
| <p>Accusative in apposition to sentence (so-called) 130 ;<br/>         obj. of another phrase 123 ;<br/>         adverbial 130, 651 ; absol. 459 ; of pers. pron., referring to subject of principal verb 65, 471</p> <p>Adjective, free use of 37 ;<br/>         attributive, in predicative position 133, 1143 ; ordinary, used as patronymic 570</p> <p>Adjective, verbal, in active sense 484</p> <p>Agamemnon, murder of 95 ;<br/>         Aischylean and Homeric versions of p. xii ; daughters 158 ; offence against Artemis 568</p> <p>Alliteration 210</p> <p>Ambiguity 1448 ff.</p> <p>Amphiaraios 836</p> <p>Anachronisms 49, 701</p> <p>Apollo, Lykeios 6 ; altar in front of house 634</p> <p>Armpitting 445</p> <p>Article, neut., with gen. of substantive 92 ; with inf. 1030 ; single, instead of double 991, 1498</p> <p>Axe, personified 484</p> <p>Axle of chariot 742</p> | <p>Change of subject not indicated 445, 610</p> <p>Chariot 742</p> <p>Chariot-race at Olympia, length of 741</p> <p>Chrysothemis, character of 328</p> <p>Conditional sentence 797</p> <p>Date of this play p. xxvi</p> <p>Dative 1152</p> <p>Dorian influence on Achaian legend 10 ; and see footnote 2, p. xii</p> <p>Doric forms 563</p> <p>Dual, 1st pers. 650</p> <p>Ekkyklema 1465</p> <p>Elektra, her character, pp. xiii-xv</p> <p>Epic word 712</p> <p>Exclamatory clause used subordinately 751</p> <p>Furies 112, 1388</p> <p>Fusion of constructions 318</p> <p>Future, deliberative 1209</p> <p>Genitive, practically equivalent to an epithet 19 ; causal 1209 ; without prep. 317,</p> |
|--|---|

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